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CARVING UNDER ONE OF THE STALLS.

## THE CHURCH OF ST. BOTOLPH, BOSTON, LINCOLNSHIRE, AND ITS CARVED STALLS.

BY THE VEN. ARCHDEACON TROLLOPE, M.A., F.S.A.,

Before attempting to describe the character of this far-famed church, which may be regarded as one of the ecclesiastical jewels of Lincolnshire, some slight reference to that saint after whom it is called, will perhaps be considered appropriate. About the year 650 Botolph and his brother Adulph, as promising Saxon youths, were sent by their parents to Belgium for their education, where both acquired a reputation for holiness and learning, so that when of sufficient age Adulph was appointed to preside over a religious house at Utrecht, and Botolph, well exercised in virtue and holiness, returned to England with high testimonials, and letters of recommendation to a Saxon Earl, Ethelmund, from his two sisters, the inmates of a Flemish Ethelmund, termed a Prince of the South Angles, was probably a Mercian noble, who, in accordance with the wish of Botolph, gave him a grant of land that had so far never been tenanted by This consisted of a wilderness in which land and water were continually striving for the mastery, called Ikanhoe or Ox-hill, a name which bespeaks its elevation above the watery tract around it, however slight that may have been. Here he settled himself in a cell; but as St. Anthony was sorely plagued by evil spirits in his Egyptian desert cell, and St. Guthlac suffered at Crowland from the same cause, so Botolph, although he had fled from the presence of evil men, VOL. XIV.

found he had still to contend with evil spirits, by which the district At length, however, through his holiness and the miraculous power given to him, he freed all Ikanhoe from their baneful presence, just as St. Patrick is reported to have purged Ireland from all noxious reptiles, although an evil spirit seems still to linger there, urging unhappy men to commit deeds of terrible violence, and to disregard the primary precepts of that loving faith they profess to hold in common with ourselves. Endowed, as was fully believed, with the power of working miracles and the spirit of prophecy, yet most humble and gentle, Botolph was enabled, through his personal influence and the assistance of Ethelmund, to found a monastery at Ikanhoe, A.D. 654, where, after an exemplary life as a pure teacher of apostolic doctrine, and an able ruler over his house, he died and was buried A.D. 680. But his bones were not allowed to rest there permanently; for they were reverently raised by St. Ethelwold, and removed partly to Ely, partly to Thorney, as precious relics, on the approach of the sacrilegious Danes in 870; and when the church and buildings around the monastery, fired by those fierce heathens, were again raised, both were called after the holy Botolph, now represented by the name of Boston. Before the Conquest Earl Edwin held the land on which Boston now stands among his other very numerous possessions in Yorkshire and Lincolnshire. After that great event, Allan Rufus, Earl of Brittany and Richmond, son of Eudo, and nephew of the Conqueror, succeeded to Edwin's lands, who in 1090 gave St. Botolph's Church here to the Abbot and brethren of St. Mary's Abbey at York. This gift was confirmed by several of his successors, two of whom, Stephen and Conan, in the reign of Henry II., added a clause to their confirmatory charters, granting leave to the monks of St. Mary of York to erect booths round the burial garth of St. Botolph's Church, Boston, during the time of fairs. The second Church here may have been again rebuilt before the middle of the twelfth century; but then certainly a new fabric arose nearly resembling that of Sibsey, of which some relics were discovered by Mr. Place, the architect employed in the late restoration of the present church, which easily contains within it the site of its Mr. Place felt assured that this last, of the ancient predecessor. Norman period, was only 60 feet long, and 25 feet wide, with aisles 12 feet wide, and a tower of 9 feet square within. He also discovered that its floor level was 4 feet lower than that of the present church. One pillar base of that fabric still remains below the third pillar from the west of the existing south aisle. In 1298, when Pope Nicholas's taxation book was composed, and the tenths of all ecclesiastical benefices were granted to Edward I. for six years, for the purpose of defraying the cost of a crusade, St. Botolph's Church, Boston, was valued at £51 6s. 8d.

The oldest portion of the present fabric is the foundation of the tower, laid with much ceremony, but to little purpose, in 1309. According to Stukeley, excavations preparatory to the building of the tower were commenced on the Monday after Palm Sunday in that year, and continued by many labourers until Midsummer, when at a

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depth five feet below the bed of the haven they found a bed of stone upon sand above the clay subsoil. This could scarcely have been anything else than a gravel bed, but assuredly served as a good foundation for the future structure erected upon it. Then on the Monday after the Feast of St. John the Baptist the first stone was laid by Margaret Tilney, assisted by Richard Stephenson, a merchant of Boston, and the Rector of Boston, John Truesdale, each of whom placed £5 upon the stone thus laid towards the erection of the proposed tower. But either from want of further support, or some other cause, the works did not proceed for upwards of thirty years, when the rebuilding of the whole fabric was commenced, and by degrees completed. At this time the idea of building a tower in connection with this church was abandoned, not from economy, as its constructors were evidently able and willing to erect a vast and costly edifice to the honour and glory of God, but most probably from a natural fear lest they should fail in securing a proper foundation for a tower worthy of so vast a building as they were about to erect. This structure consisted of the present nave, with its grand clerestory of fifteen windows on either side, its staircase turrets at the west end, the lower part of the porch, the adjacent chapel adjoining the south western portion of the south aisle, and perhaps a small chantry chapel on either side of the western ends of the chancel, then two bays, shorter than at present. A large window, probably resembling the present one, was then, as now, placed at the east end of the chancel and the large size of the corresponding one at the west end of the nave is still manifest, serving as it does, through the removal of the wall below it, as the present tower arch, the hood-mould with its terminals, and the jambs of this window still remain on the west side of that arch, as they were at first constructed. At this time both the nave and chancel, as well as the porch, had high-pitched span roofs, A considerable pause then ensued before any further addition was made to this church; but then another generation of wealthy largehearted men of Boston exhibited their love towards their grand parish church, as their forefathers had done before, and naturally adopted the Perpendicular style of architecture, then in vogue, as being in their opinion the best, when they added to this structure. They removed the east wall of the chancel two more bays eastward in a conservative spirit, but inserted two Perpendicular windows in the side walls thus lengthened, added a chamber above the porch, parapets and pinnacles to the aisles, and erected new windows in their ends; but above all planned and built that grand tower which still proudly looks down upon North Holland, and serves as a valuable directing landmark to travellers by land and by sea. This most conspicuous and beautiful feature of the church, viewed from any point, far or near, and under all the different phases produced by varying seasons and hours, at once commands attention and almost always admiration, its great altitude forming a striking contrast with the widely spread flat level from which it springs up. Whether as a lofty bright structure basking in the sunny atmosphere of a midsummer day, or a great grey snow-laden pile, rising far above the town at its

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foot in the winter, when all below is perhaps haze and mist, it is happily always the crown and glory of Boston. Its composition combines height, strength, and lightness, and at once proclaims its purport as a belfry tower, being well calculated for the emission of sound. It consists of three very lofty stages, and a light octagonal lantern. The base is well moulded and enriched with a band of quatrefoil panelling. In the western face is a highly enriched Decorated doorway, surmounted by a crocketed ogee arch and a foliated finial rising above the square in which it is placed. Panelled work enriches the spandrils, and on either side of this doorway are two canopied niches one over the other. The whole of the stonework of this feature, in common with the lower part of the tower, has suffered from time and its closeness to the salt waters of the Witham, ever ebbing and flowing below. The old carved oak door still remains within this doorway, but the carving of the upper portion now alone remains; from the disposition of which it may be seen that this door was originally associated with a central stone shaft. Both door and doorway were apparently taken from the west end of the nave, when the tower was built, and thus made to serve in this now position. In the basement stage are three vast windows; but it is a question whether these, although fine features in themselves, should have been adopted, because they certainly serve to detract from the apparent stability of the tower. The next, or central stage, is lighted by two large windows in each of its faces, surmounted by ogee crocketed hood-moulds, and the upper one has a large single window in each of its walls. The two lower stages are adorned and relieved by panelling boldly applied to their whole surfaces, and angle buttresses clasp and shore up all three stages. The whole outline of the tower gradually diminishes in bulk, and it is finished with a panelled pierced parapet and fine angle pinnacles, with which the structure might well have terminated; but above these, crowning the tower proper, rises an octagonal lantern of a most elegant design, borne up by flying buttresses from the tower pinnacles, and supported by angle buttresses, terminating in pinnacles surmounted by gilt vanes. In each face is a two-light window, having an ogee crocketed arch, and a perforated gablet above, the whole being further enriched with panelling.

It has long been facetiously reported that this grand structure was built upon woolsacks; and no doubt it was the contents of these, the chief source of Boston's wealth for some centuries, as one of the principal shipping ports of England, that enabled her merchants to exhibit their liberality in the execution of this and many other good works of devotion and charity. The porch, with its richly decorated buttresses, ornamented with statuette niches and angle pinnacles, is a beautiful feature, constituting a suitable approach to the chief entrance of this grand parish church. The details of the original structure are rich, and very superior to the upper portion, superadded during the Perpendicular period, and its still later features, perhaps of the seventeenth century, from the date 1663, cut on its eastern parapet. The cusped segmental arch of the Perpendicular work, overhanging the original arch below, gives it a peculiar appearance. The carved

oak door within, giving access to the church, is a beautiful specimen of the Decorated period. Below is a crypt, now containing a boiler. In the buttress east of the porch is an exceptional canopied niche, above which are two crocketed pediments. Eastward of this is part of a low arch, perhaps a sepulchral one, in the south aisle wall, and also a break in the base moulding, where there was an entrance to the room over the porch, the staircase to which now fills up the angle between the aisle and porch walls, and the sill of one of the windows of this aisle is lower than the rest. The base mouldings of this church are excellent throughout, and the windows are remarkable for their almost universal dual arrangement. Those of both chancel and nave aisles, of the celestory, and even the great eight-light one in the west face of the tower, as well as those above, all being distinctly composed of two parts scarcely blended together, the new east window of the chancel alone diverging from this otherwise uniform plan. Adjoining the porch on the west is a chapel, now commonly called the Cotton chapel, from its having been restored at the cost of certain citizens of Boston, U.S., through their respect for the memory of John Cotton, who was appointed Vicar of Boston, January 15th, 1612, and held it until 1633, when he resigned, from his Nonconformist opinions, and embarked for Boston, New England, where he served as a distinguished and honoured minister until his death, December 23rd, 1652. This is a comparatively low structure, lighted by three Decorated windows in the side wall, and a Perpendicular one at the west end, which overlaps the aisle to which it is attached. The tracery of these windows differs from that of all the others in this church, being of the reticulated type so common in Lincolnshire, but to be seen nowhere else in this church. Both the north and south elevations of the nave are imposing from their great length, numerous windows, buttresses, and pinnacles, finished by a Decorated cornice, and embattled parapets. On the gable of the nave is a little sancte bell-cot. In the south aisle are five four-light windows in the side walls, and a Perpendicular one of five lights at either end. Above its south-east angle rises a square crocketed pinnacle, having canopied niches in its sides. At this end of this aisle was formerly a low building with a low pitched roof, the gable of which faced the south, called Taylor's Hall, which was pulled down in 1725; and adjoining this, but running parallel with the two westernmost bays of the chancel was another low building that was used as a vestry, but had probably been a sacristy. This was removed in 1761. It may be clearly seen where the Perpendicular addition to the original Decorated chancel was made on either side. In the north aisle are seven Decorated windows, having good coped and finialed buttresses between them, and a Perpendicular window at each end. At its western angle is an octagonal pinnacle enriched with niches, filled with little figures of dimidiated angels holding labels above, and formerly with statuettes on corbels below, only one of which now remains. eastern angle is a square pinnacle, also having canopied niches, in two of which are statuettes, one representing St. Margaret, the other a might in a bascinet, surcoat, and hip-belt. The original parapet of

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the Decorated period, clasped as it were by two pinnacles, having niches containing statuettes of St. Matthew and St. Paul, remains on the east end of this aisle, and is a very beautiful piece of work, far superior to the present one, which, with this exception, has super-There is an octangular turret staircase, giving access to the aisle roof, and a fragment of the original beautiful door below the window of the second bay from the west, although in part renewed in 1662 internally, and of late years externally. Between the windows of the clerestory are buttresses, each having a statue bracket and canopy on its face. Four statuettes still remain, viz., one of St. Catherine, and three of female saints, each holding a child, of which two probably represent the Virgin and Elizabeth, but they are now so mutilated as not to be distinctly discernible. Under the third chancel window from the west is a door, and half the easternmost window on this and the opposite are walled up to give strength to the There is also a handsome panelled and embattled doorway on the south side of the chancel. This has a crocketed ogee arch, and a finial rising above the sill of the window over it.

Interior .- On entering this grand church, one of the largest in England serving simply for parochial purposes, none can fail to be struck with surprise and admiration. Width is the chief characteristic of the fabric, from the spaciousness of the nave, although its length fairly competes with this. Seven fine Decorated arches on either side, supported by clustered pillars, constitute the aisle arcades; a grand arch at the east end, of the same style and date, gives access to the chancel, and another lofty one, partly composed of the original Decorated west window, but converted into an archway when the tower was built, now opens into that tower. The chapel attached to the south aisle, and westward of the porch before alluded to, was formerly used as a school-room in which the pupils of a school founded by Mr. John Laughton, in 1707, were taught. Subsequently it served as a vestry, but was in a very bad state of repair until its recent restoration It opens into the south aisle by means of an arcade of two bays, and still serves as a vestry, but is also now used for occasional services. In it is a curious old oak parish chest with three locks and manifold iron bands.

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Previous to 1635 the room over the porch was used as a school-room, but in that year Anthony Tachary, Vicar of Boston, caused it to be converted into a library. He gave many books for this purpose himself, and was assisted by several generous friends, such as Sir William Massingbird and Henry Heron, each of whom gave £50, and Richard Ellis and William Thornton £10, for the purchase of books. In 1720 the Corporation of Boston gave £50 to add Mr. Kelsall's library to the one in this room.

The chancel, at first of three bays only, is now of due proportionate size to correspond with the nave; and the present east window, erected during the recent restoration of this church, constitutes a fitting terminal to this noble pile. Although there is such a large area covered with seating for the accommodation of the great congregations happily worshipping here habitually, ample space is still left

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the east end of the south aisle.

at the west end, where stands a noble gift of a noble man-Mr. A. G. Beresford Hope, who, although having no connexion with Boston, gave this as a votive offering to its far-famed parish church, in 1853, from his desire to supply something that so far had been wanting, as the previous font was totally unworthy of such a fabric. Above is a beautiful brass corona lucis. Within the tower is a fine newly vaulted roof, erected during the recent restoration of this church, 156 feet above the floor level. The central boss is enriched with an Agnus Dei carved upon it, and on the four principal ones around it are carved the Evangelical symbols. Besides the ample peal of eight greater bells hanging in the tower, there is now a beautiful set of smaller chiming compeers, whose silvery sounds add pleasant music to their pealing tones. Two spiral staircases at the west end of the nave lead to the top of the nave roof, and on the door giving access to the southern one is a large bronze boss, apparently of foreign make, and of very delicate finish. It represents a lion's head, and the ring pendent from it is composed of two lizards. The two easternmost bays of the south aisle, when chancelled off from the nave, constituted a chapel, most probably the one dedicated to the Virgin Mary, used by the brethren of St. Mary's Guild, and called the "Scala cœli," or ladder of heaven. The sedilia and statue brackets of this chapel, all finely carved, still remain here, and in the side walls of the aisles are various sepulchral arched recesses, all formerly, no doubt, occupied by The pulpit is a good specimen of the time of memorials of the dead. Elizabeth or James I., elaborately carved, but having no trace of a Gothic character, and therefore somewhat incongruous in a Gothic Formerly there was a brass eagle lectern in this church, but in 1553 this was sold for 40s. It has now been replaced by a handsome successor. The large chancel accords well with the spacious nave of the church; and now that its stalls have been supplied with handsome carved oak canopies presents a noble appearance, but a reredos of suitable grandeur is still wanting. On the right within the altar rails are sedilia with handsome modern carved oak canopy work over them, and a piscina; on the left are two aumbries supplied with modern oak doors, and very beautiful iron fittings. The present roofs of this church greatly mar its beauty. Originally that of the nave had a good pitch, and the aisles were covered with lean-to roofs. These last were next concealed internally by a flat panelled under-roof or ceiling, and in 1781 the present preposterous sham vaulted roofs were erected, which injure the beauty of all the rest of the fabric; but, as so very much has already been done of late years to restore and beautify this grand structure through the liberality of its parishioners, there is a good hope that this much needed work will be accomplished, when the whole fabric would be alike complete. Besides the screen once standing in front of the chancel arch, it has been thought that there was a second, where the three steps now ascend to the higher level above them, but from the evidence of the corporation records, in which mention is made of the choirs of Our Lady and SS. Peter and Paul, most probably the former was the chapel before spoken of, at The following armorial bearings were according to Holles, formerly displayed in some of the windows of this church, viz., in the east window of the chancel:—Barry of 6 arg. & az., in chief 3 lozenges g., a mitre on the 2d. bar. Richard Flemming, Rector of Boston, and subsequently Bishop of Lincoln. G., 3 waterbougets, arg.—Ros, quartering, arg. a fesse between 2 bars gemelles, g.—Badlesmere. Sa., a cross engrailed, or Ufford, quartering, g., a cross sarcely, arg.—Beke. Arg., a chief az., over all a bend, g.—Cromwell quartering Checky, or, & g., a chief erm.—Tateshale. In a north window of the chancel, or, a lion rampant double queued, sa.—Welles. The same with a label of 3, arg, impaling Ufford and Beke quarterly. In the west window to the right of the tower, Sa., a crescent, or, between 2 roses in chief, a mullet in base, arg. Arg., a fesse, and a mullet in chief, sa., twice. In the tower windows, Sa., a chevron between 3 bells, arg. Sa., a crescent, or, between 2 roses in chief, a mullet in base, arg. Ufford and Beke quarterly, Ros, Cromwell, and Tateshale quarterly, and Arg., a chevron between 3 rams' heads erased, g.



CARVING UNDER ONE OF THE STALLS.

All the above armorial bearings, as enumerated by Holles, are now gone, but the east window of the chancel has been filled with painted glass by O'Connor, and is a valuable ornament to this church. In the central light below is a figure of Jesse. Above this is represented the Virgin Mary and Infant Jesus with the Magi, then Our Lord crucified, and above all, Our Lord in glory, with adoring angels on either side. The remainder of the lights are filled with the figures of the Evangelists and Apostles, and in the head are smaller ones of heavenly spirits.

(To be continued.)

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RUNIC CROSS, KIRK BRADDON.

OBSERVATIONS ON THE SYMBOLISM OF AN INCISED STONE IN KIRK-BRADDON CHURCHYARD IN THE ISLE OF MAN.

BY GEO. DODDS, D.D., F.S.A., ETC., ETC.

VICAR OF CORRINGHAM, NEAR GAINSBOROUGH.

" Spare its relics--let not busy hand Deface the scene, already now defaced ! Not for such purpose were these altars placed: Revere the remnants; notions once revered."

THE Isle of Man is rich in the relics of past ages. In every parish may be found debris of ancient temples-stones once highly valued by our Pagan ancestors. Many curiously incised stones are found erect, not only in the church-yards, but even built into the walls of the sacred edifice. There are now standing in Kirk-Braddon churchvard the remains of a cross, which was formerly built into the churchtower as the lintel of a door-way, from the tower into the roof of the This fragment (Plate XV.) was removed in the autumn of 1835, through the exertions of George Borrow, Esq., author of the "Bible in Spain," &c., and placed by the side of another cross in the church-yard. The cross near which it is placed is thus described by the Rev. George Cumming, M.A., F.G.S.\* :-

"This cross, apparently of blue clay stone from Spanish head, is the most elegant in form of any on the Island. Professor Münch thinks it of the 12th or the beginning of the 18th century. The shaft has been broken in two parts, but in the cast and drawing I have

restored it." (See Plate XVI.)

On the back and front of this stone are incised eight reptiles, four on each side. On the edge of the stone is a long spotted serpentine figure, and on the opposite edge is a Runic inscription. All the reptiles are spotted, and their bodies are twisted into elegant forms, creeping through tendrils or slender branches.

These serpentine figures have evidently been intended as symbols of religious worship. The symbolical worship of the serpent was so common, that Justyn Martyr accuses the Greeks of introducing it into the mysteries of all their gods. Παρά παντί των νομίζομένων πας ύμιν θεων "Οφις συμβολον μέγα και μυσήριον αναγράφεται."

It is well known that the serpent was sometimes worshipped as a God, with fear and trembling by the natives throughout Africa, and among the lower castes of India, s and among the more savage tribes of America. At other times it is a symbol merely, and the symbol,

des Yorcas, v. 1, p. 204.

The Runic and Monumental Remains of the Isle of Man, Plate VIII., f. 22.

<sup>1 &#</sup>x27;'Sur les côtes de l'Afrique, on n'a guere trouve des nations qui ne révérassent les serpens."

De Panw, Egyptiens et Chinois, v. ii. p. 116.

Bubois, Mœurs des Indes, v. ii. p. 486.

A the Antis, Chachapuyas, the Huacrachucas, &c. Garcelasso de la Vega, Hist.

Of the evil principle-as in Persia, where it stands as the representative of Ahriman,\* who, in its form, first visited the earth and produced all venomous animals, and burnt this world and laid it desolate.

Of superior wisdom and power-as in China, where the Tienii. hoanges, the King of Heaven, and the Te-lings, the sovereigns of the

earth, are said to have the bodies of serpents.

It is a symbol, sometimes of good and sometimes of evil, as 1st in Egypt, 1 where it is the mythic form of the great Knoph, the Eternal Spirit and the author of all good: and Tithrambo, the God angry and inflicting on man deserved punishment; s and lastly Typhon

evil physical and moral embodied.

2nd in Greece-where as good it draws the peaceful car of the corngiving Ceres, or winds itself round the staff of the wise and wakeful Mercury, or waits at the feet of the health-restoring Esculapius; and where as evil it is also found hissing from the girdles of the terrible Eumenides, or united to the earth-born bodies of the blaspheming giants, or dving under the arrows of the young Apollo.

And 3rd in India-where welcomed as the harbinger of good fortune, it glides unharmed amid temples or cottages; I and where as the symbol of eternity, it sails on the great milk-sea, bearing the sleeping Vischnu,\*\* or with bruised head writhing beneath the feet of

the love-inspiring Chrisna.++

Tho reptiles on the Kirk-Braddon stone are evidently intended to represent adders or vipers. This may be inferred from the spots on their backs, and from the shortness and thickness of their tails, which

do not taper like those of the snake.

The adder was a symbol of the Helio arkite Deity Noah. He had temples in various parts of the world, there was one at Epidaurus, and and another at Rome. ‡ His priests were called Nadroedd, i.e. adders, by the Welsh Bards. Taliesin says—

\* Boun-Dehesch, Section iii. p. 352. Zend.

† Not in Egypt only, but in Phœnicia, also, according to Sanchoniatho.
§ Jablonski Pant. Egypt. l. i. c. iv. sec. v.

|| Creuzer Symbolik B. ii. c. i. sec. 8, from Journal Des. of the Typhonum. Kircher also asserts that "in the Egyptian symbolical alphabet it was an emblem of subtlety and cunning, and of lust, and of sensual pleasure." Middleton's letters to Dr. Water-

and cunning, and of lust, and of seusual pleasure." Middleton's letters to Dr. Waterland, Works v. ii. p. 161.

¶ "I nourissent de ces serpents à la porte des temples, et jusque dans leurs propus maisons. Il leurs dounent le nom de Nalla, Pombou qui signifie car serpent; car disent—ils il fait le bonheur des lieux qu'il habite." Letters Edif. et Cur. v. xl. Mœurs des Indes p. 84. also Wilson's Hindu Theatre, v. i. Toycant, p. 21.

\*\* Dubois, v. ii. p. 437. The reader need not be reminded of the great serpent in the cosmogony of Orpheus.

†† "Sakti als Berggöttin heisst sic Pārvāti odeer Durga, und als solche wird sic am gewöhnlichston vorsestellt, wie sic mit einer von Schlangen moringten Fagur K örnnft.

gewöhnlichston vorgestellt, wie sie mit einer von Schlangen umringten Fegur Kämpft welche zugleich dos feindliche Princip de Natur, die Ursache ilner Verschlechterung anzeigt." Vide Behlen, Dos Alte Indien, v. i. p. 249.

‡‡ Abbé Baumer's Mythol. v. i. p. 293.

<sup>† &</sup>quot;Nous explicons ordinarement Long par dragon animal qui inspire en Europe une ideé de gros serpent et qui se prend presque toujours en mauvaise part; au lieu qui chez les Chinois, Long offre presque toujours uni si belle ideé c'est un des plus beaux symbols." (De Guigrus, Chov-King, Frelim. Des. p. 66, 67). "Long les genies bienfassants (id. p. 128). The Te-lings have, however, with the face of a girl the feet and body of a horse.

" Bûm neidr fraith, ym mryn Bûm gwiber yn llyn." \*

"I have been a spotted adder on the mount, I have been a viper in the lake."

As the adder or viper was a symbol of the Helio-arkite god Noah, so his Priest when he occupied himself upon the sacred mount or in the Diluvian lake, called himself "Neider fraith," or "gwiber," + i. e. a

spotted adder or viper. In Taliesin's "Cad Godden," or battle of the trees, the mystagogue describes the formation, and details the history of the great President

of the Druidical order, the priest, prophet, and vicegerent of the Helio-arkite-god. Upon the principle of the metempsycosis he had pursued his existence and his identity through all ages, from the time

when the ark was first constructed.

The Welsh Bards frequently call the Druids "Nadroedd, i. c. This title they owed, I presume, to the regenerative system of transmigration which they professed. Cæsar speaking of the Druids, says, "In primis hoc volunt persuadere non interire animas sed ab aliis post mortem transire ad alios." The viper or adder which annually casts its skin and seems to return to a second youth, may have been regarded by them, as well as by the other heathens, as a symbol of renovation, and the renovation of mankind was the great doctrine set forth by the arkite mysteries. The adder, unlike the generality of the serpent tribe, brings forth its young perfectly formed, it is viviparous. An old author speaking of this reptile says, "Vipera, quasi vi pariens, fætus enim hujus serpentis corroso matris ventre et ereso utero, erumpunt et in lucem proderint" This circumstance may be an additional reason for its being a symbol of the ark, which is considered the mother of mankind. Was it for this reason that John the Baptist said to the Pharisees and Sadducees "Tevvhuara ἐχιδνών i. e. offspring of vipers, who hath warned you to flee from the wrath to come ? §

In Persia, and in other parts of the East, temples were erected to The Cushites the serpent tribe and festivals held to their honour. esteemed them Θεές τές μέγισες και αρχηγες των όλων. worship of the sorpent began among the Magi-the sons of Chus. The Chaldeans who built the city of Ophis upon the Tigris, were greatly addicted to divination and the worship of the serpent. "Inventi sunt ex eis (Chaldeis) augures et Magi divinatores et sortelegi et inquirentes ob et Ideone." That Ophiolatria was practised in the Isle of Man the stone which we are speaking of sufficiently testifies; moreover, there are many others incised with serpents in different parts of the island. These stones were doubtless erected by the Colonies who

. Davies' Brit. Druids, v. i. p. 544.

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<sup>†</sup> The early inhabitants of America called themselves "Serpents." In the Phonician language "Giwim or Hivim" were descendants of Heth son of Canaan (Jos. xiii, 23). Vide Seven Years' Residence in the Great Desert of N. America, by the Abbé Em. Domenech, p. 12 and 13.

<sup>†</sup> Cæsar Comment. § St. Matth. iii. v. 7. | Euseb. Prop. Evan. l. i. p. 41.

settled in the Island. We know that people from Gaul and Phœnicia came here and traded with the nations of the surrounding isles.\* Eusebius says the Phænicians were among the earliest nations that embraced Ophiolatry, and that the author of this idolatry was Taautus.+ Sanchoniathon calls Taautus a god, and says that he was the first who made an image of Cœlus and afterwards of Saturn. He is supposed to be the same as Hermes Trismegistus of Egypt, where he was called Thoth and deified. Thoth or Tat was a descendant of Ham. who accompanied Mizraim to Egypt. His name, however, is not recorded in the Bible. He invented the hieroglyphic system in the city of Heliopolis. For this reason he was made at his death the god of letters, and of the wisdom which letters impart. His living symbol was the black and white Ibis. He is represented with the head of this bird by Suphis at the Wady Meghara.

Hence may be inferred that Taautus was the first person that introduced into Phœnicia and Egypt both Sabianism and serpent worship. For such must be the meaning of the expressions that he was the first person who made an image of Cœlus, i. e. represented the heavenly host by visible symbols, and consecrated dragons and serpents. The symbol went under various names in different countries. In the Isle of Man it appears to have been called "Monapia." "Mon" signifies the great Noah, or the patriarch Noah, and "Apia" is an adder, viper, a poisonous serpent. "Monapia" then signifies the Patriarch Noah worshipped under the form of an adder or viper. In The worthe time of Pliny the Isle of Man was called Moνaπια.§ shippers of this idol came from Gaul. They were Phænicians who had settled on the banks of the Rhine, where they remained until they were driven thence by the Usipetes and Tenehtheri. | They then passed over to Ireland and conquered its peaceable inhabitants the Tuath-de-danaans, a people that had been located there from the earliest times. The Monapii and other tribes of the Fir-bolgs had possession of it fifty-six years, during which time they had eight kings, at length they resigned the sceptre to a body of Tuath-de-danaans who had been driven out of India by the Brahmins, and were re-instated in their kingdom of Iran. The Monapii and Cauci, who were septs of the Fir-bolgs, or Belgæ, retired to Caledonia, capturing the Isle of Man in their way, as also the Isles of Arran, Islay, and Rathlin. The Dublin copy of Nennius says, "Fir bolg imorro ro gabast manaing," &c., i. e. "The Firbolgi, moreover captured the Isle of Man," &c. T

This will account for the stones which are incised with adders or

<sup>\*</sup> Strabo. Turner's Hist. Angl. Sax., v. i. p. 58.

† Prop. Evang. 39.

† Osburn's Monum. Hist. of Egypt, vol. i. p. 341.

|| Caesar Comment.
|| Caesar Comment.
|| Caesar Comment.
|| Nennius' Irish copy, p. 48. Feap is the Irish for man. Gen. iii. v. 6. Bol 5 means a belly or paunch, Numb. v. 21. So that Firbolg signifies a big bellied man, being an evident allusion to his conformation. Cæsar tells us, when describing the tripartite division of Gaul, that the Belgæ, who in fact were of the same stock as the Firbolgs, were the stoutest bodied and the bravest of all its inhabitants.

They formed the third colony, according to Keating, that came into Ireland before

They formed the third colony, according to Keating, that came into Ireland before the Milesians.

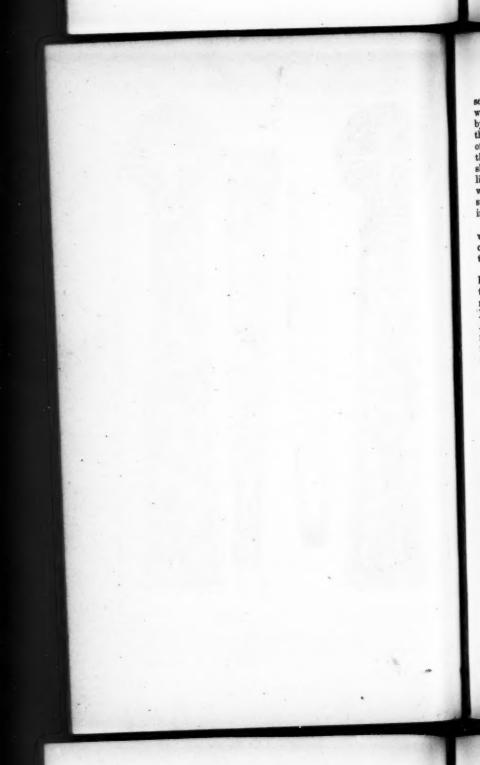
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Stone in Kirk Braddon Church Yard



serpents in the Isle of Man—they are the work of the Menapii or viper worshippers, and it will also account for the expression made use of by Jocelin, who states that "St. Patric found in the Isle of Eubonia, that the rulers were given to magic. In the time of Probus the Isle of Man was called Eubonia, i.e. Serpent Isle. It is a well-known fact that the rulers of the Gauls were the Druids, and that they were skilled in the magic arts. † Archbishop Spotswood says, "that Cratilinth coming to the crown in the year 277, made it one of his first works to purge the kingdom [the Isle of Man] of heathenish supersition, and expurge the Druids, a sort of priests, held in those days in great reputation."

It is a singular circumstance that all the stones in the Isle of Man which have a serpent incised upon them are found broken. This fact can only be accounted for by calling to mind that St. Patric caused

them to be demolished before he left the island.

Every one is acquainted with the legendary tale of St. Patric's having banished all venomous reptiles from Ireland, and doubtless this legend includes the Isle of Man. By the venomous reptiles he means the viper-worshippers. The only venomous reptile in the British Isles is the viper. With regard to it Solinus, who flourished A.D. 190, that is above two centuries before St. Patric was born, has noticed the phenomenon of there being no vipers in Ireland. Isidore repeated it in the 7th century, Bede in the 8th, and Donatus, the famous Bishop of Fescula, in the 9th. From these facts it is evident that the legend refers to the viper-worshippers, who were banished from the island, and to the images which were destroyed, and not to the reptiles, which were never found there. Vipers are very rarely found on islands.

Herodian has inconsiderately and ill-advisedly asserted that the Phænicians had no images of their deities. Strabo has also said the same of the ancient Persians as Lucian did of the Egyptians. This statement has led some to conclude that the Gauls too, and the Britons, made no use of idols in their Druidical ceremonies. It is manifest from Holy Writ that the Phænicians had idols, and the stone now under consideration is a proof that the Gauls, and Druidical Britons also, made use of idols. Moreover, St. Patric continually and keenly reproves the idolaters of the sun whom he found in Ireland-he grieved that the Irish continued the worship of ridiculous idols. S. Eleranus the wise, in his life of St. Patric, says "beatum hunc episcopum, in loco ubi est hodie Ecclesia S. Patricii, quæ Scottice [Hibernice Domnæ-mop Padruic vocatur, invenisse idolum Slecht (vel in campo Slecht) auro et argento ornatum : et 12 simulachra æria hinc et inde erga idolum posita. Rex autun, addit et omnis populus hoc idolum adorabant, in quo dœmon pessimus latitabat" ‡

St. Patric and other preachers of the Gospel took particular care to overthrow, to extirpate, and like Joshua, the son of Nun, to burn every vestige of an idol that came in their way. Hence it is that so few

<sup>\*</sup> In vota Patricii. † Spotswood, Lib. i. f. 3. ‡ S. Eleranus in vito S. Patricii n l. iii.

stones with serpents incised on them are found whole in the Isle of Man.

We have attempted to show that the serpentine figures on the Kirk-Braddon stone are emblems of religious worship:—that they are adders or vipers, which are arkite-symbols, used by the Menapians, who came from Gaul and settled in Ireland and in the Isle of Man; and that St Patric and his followers destroyed all the idol temples and stones incised with serpents about A.D 447.

In the 10th and 11th centuries many of the remaining slabs were Christianized, if I may use the expression, i. e they had the mark of the cross placed upon them, and were used for Christian tombstones. The stone now under consideration was used as such, and bears a Runic inscription on its edge, which Dr. Wilson translates as follows:—

### ΦVRLABR NEAKI RISTI KRVS ΦANA AFT FIAK SVN EN BRVΦVR IABRS.

Thorlafr neake reiste Kross penna eft Fiak sun [sinn] en bropurson Jabrs, i. e. Thorlafr Neack raised this cross after Fiak his son, the nephew (brother's son) of Jabr.

Mr. Cumming translates the inscription thus:-

THVRLABR: NEAKI: RISTI: CRUS: THONO: AFT: FIAK: SVN: SIN: BRVTHVR: SVN: EABRS.

Thorlaf Neaki erected this cross to Feak, his son brother's son to Jabr.

I am inclined to think the correct reading is-

Thurlabr: Neaki: Rasti: Krus: Thono: Aft: Feak: Sun: Sin: Brudur: Sun: Eabrs, i. e.

Thurlabr Neaki raised this cross to Fiak his Son brother's Son to Eabrs.

The Runes on this stone were cut at the beginning of the 10th century. The stones themselves were incised with adders I imagine B.C 214. In vol. iii. p. 6, in the Annals of the Four Masters, printed in Dr. O'Connor's Rerum Hibernicarum Scriptoris, this passage occurs: "The Ferbolgi, i. e. the Belgæ became possessed of Ireland at the end of the year of the world 3266," i. e. B.C. 738; which by the way, however, may be judged to be five or six centuries too early. P. 10, he mentions the Firbolgi, i. e. the Belgæ: P. 20, the Firbolgi. P. 29, five battles against the Picts and Firbolgi in the year of the world 3790 or B.C. 214.

### MEMORIAL TRIBUTE TO CHARLES H. TIMPERLEY.

BY DR. SPENCER T. HALL,

Author of "The Peak and the Plain," "Biographical Sketches of Remarkable People," &c.

It is more than forty years since a stranger, lame from being long before wounded in battle, limped in the gloom of a winter evening into Nottingham. A load of coals had been put down near the door of Mr. Henson, at the top of the Poultry, not far from the spot where Kirke White was born, and where many a man of genius since his time has been seen. Our wayfarer asked if he might be employed in "getting in" the said coals; and cheered by an affirmative answer, did the work well, for which he was as cheerfully paid a shilling that enabled him to secure a simple refection and a bed. A few days afterwards he was working by my side in the Nottingham Mercury Office, on South Parade, and telling me the story of his fortunes. His name was Charles H. Timperley. He had served a portion of his time as a printer's apprentice, further time as a soldier in the Peninsular War, for which, having been wounded, he was receiving a pension of ninepence a-day, and had since worked occasionally at his trade, encountering some difficulties in it from his fellow-workmen not recognising him, as he was unable to produce proofs of having "served his full time" as a learner. Meanwhile he had collected and published poems and other matters relating to the Press, for which, and for its history, he had manifestly an intense love.

Charles Timperley was neither tall, stout, nor handsome; but there was something about him that could not but win for him respect and confidence; he had editorial aspirations; and only a few months had passed ere he was foreman in the office of Mr. Kirk, St. Peter's Gate, and editor of a little monthly magazine called the Nottingham (or Nottinghamshire) Wreath. While thus engaged, he married a respect-

able widow, and shortly afterwards left the town.

It was little we heard of him thence for many years, except that he had been engaged in compiling "Songs of the Press," in reality a collection of all the scraps of verse he could gather on the subject; a thick and masterly volume on the History of Printing; and other works of the same kind, all evincing the most marvellous research and industry; when one day, in the year 1845, as I was sitting in my room in London, Mr. Timperley, preceded by his card, came in, and I felt very glad to see him, having often wondered what, after leaving Nottingham, had been his fate. His dress, his address and tone altogether, bespoke the gentleman and scholar. My memory of his having in his adversity earned that honest shilling at the top of the Poultry, by getting in the coals, added greatly in my eyes to his manly dignity; and I felt not a little complimented when he told me that the object of his visit was not only to congratulate me on my own progress in life, but to ask if I would give him liberty to quote some verse of

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"And what, Sir," I cordially asked, "may be your position in life, after all your trials and struggles partially known to us?" There was a modest tone of satisfaction and cheerfulness in his reply, that he was enjoying a regular engagement under a large publishing firm as general editor, at a handsome salary, and that his life altogether was as comfortable as he could wish it to be at his age, and in his circumstances.

On inquiring for him in after years, I was told Mr. Timperley was dead; but he will never die to me. I see him often in all his vicissitudes:—the printer's boy, the wounded soldier, the limping compositor on tramp; the foreman and humble conductor in Nottingham, of The Wreath; the industrious and successful collaborateur and chronicler in London; the genuine example throughout of an intelligent and most worthy man; but in no phase does he to my mind ever seem more respectable, than in the practical rebuke he made of himself to all fastidious and idle vagabonds, when on that cold and dreary evening, in the Poultry, he got in Mr. Henson's coals rather than beg. There are some still living in Nottingham who will not have forgotten him; but none, I imagine, unwilling to share with me in this humble tribute to his memory.

TITTE

Burnley, October 25, 1873.



### ROMAN SEPULCHRAL STONE AT HUNNUM, ON THE ROMAN WALL.

About a mile west of the Station of Hunnum, on the Roman Wall, a remarkable inscribed stone, now preserved in the Museum at Newcastle-on-Tyne, was found in 1850, and has been figured by Dr. Bruce, to whom I am indebted for the above engraving It bears the inscription—FVLGVR DIVO[RV]M—the Lightning of the Gods; which seems to point to the fact that some one had been struck dead by lightning, on the spot, which would thenceforward be accounted sacred. Similar inscriptions, Dr. Bruce says, are to be seen in the museums of Florence and Nismes.

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# A WARRANT OF HENRY THE SEVENTH, FOR ALTAR CLOTHS, COPES, ETC., ETC.

COMMUNICATED BY THE BARON NICHOLAS CASIMIR DE BOGOUSCHEVSKY,

Member of the Imperial Archæological Society; the Pskov Archæological Commission, and Governmental Statistical Committee; Under Secretary for the Imperial Philanthropical Society, &c., &c.

THE following highly interesting original document, now in my own possession, cannot, I think, fail to possess an interest not only for the readers of the "Reliquary," but for the people of England. It is a warrant of King Henry the Seventh, directed to Sir Robert Lytton, Under Treasurer of England, authorising the payment of certain sum for altar-cloths, copes, and other articles, all powdered with the badge of the portcullis, and embellished with the Royal Arms, and figures of "Our Lady of Pity," St. Francis, St. Edward the Confessor, etc.

The Warrant is beautifully written, on one side only, on a small oblong piece of fine vellum. It bears the King's (Henry VII.) mono-

gram in the upper front corner. It reads as follows :-

=HENRY= Henry by the grace of god king of England and of Ffraunce and lord of Irland. To or trusty and right welbeloued knight and Counseillor Sr Robert Litton or undre Tresaurer of England We wil and charge you that unto the berer herof ye deliv the somes of money herafter following for the peelles of stuf undre writen deducting and abating the ten pounds which ye have payed by vertue of or other Warrant in partie of payment for the said stuf. That is to wit first thre Copis of grene velvet and in evy Cope xvi poortkulleys price the pece four shillinges. / Itm in the vestyment of the said grene veluet fowr poorkulleys price the pece fowr shillinges. / Itm in the two Tonicles of the said grene velvet eight poortkulleys price the pece four shillinges. / Item in the sex pours of the said grene veluet sex poortculleys price the pece fowr shillinges. / Itm in the thre Amesse to the said pours nyne smale poorkulleys price the pece twenty pens. / Itm in the said Auter cloth in two places thereof our Armes wt oon imperall Corone two roses and two poortkulleys twenty shillinges. / Itm. in the nether cloth an ymag of o' Lady of Pite price fourty shillings. / Item an ymage of Saint ffraunceys price fourty shillinges. / Item an ymage of saint Edward price fourty shillinges. / Itm in the frontell of the said Auter cloth fyve Roses and fowr poortkulleys price the pece two shillinges / Item in the same frontell fyve vies and a quarter of ffrenge price the vine fourtene pens. Itm two peces of blew Bokeram price the pece fyve shillinges and eight pens / Item in the mesrys of the said Copes thre poortkulleys price the pece twenty pens / Item in the said thre copes eight unce of reban price the pece twelve pens. Itm the making of the said thre copes the pece two shillings and

eight pens / Itm the making of the Chesibill and two Tunyculles the pece two shillinges and eight pens / Itm the making of the said auter cloth two shillinge / Itm the making of the nether cloth wt the frontell two shillinges. And thies of Ires shalbe yo' suffiscient warruant in this behalue. Geuen undre o' signet at o' palace of Westm' the fourth day of January the xiiijth yer of o' Reigne (1499).

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Sir Robert Lytton, who was Under Treasurer of England, Keeper of the Wardrobe, and a member of the Privy Council to Henry VII., was the representative of the fine old Derbyshire family of Litton or Lytton of Litton, near Tideswell, in the Peak, where they were seated from the reign of Henry III. Sir Robert, in 1491, purchased the estate of Knebworth, in Hertfordshire, to which place the family removed some time before Litton Hall was sold by Rowland Lytton, Esq. (in 1597), to John Alsop. The present representative of the family is the Right Hon. Lord Litton, of Knebworth.

### GENEALOGY OF WOODCOCK, CO. LANCASTER.

The accompanying Pedigree is of a Lancashire yeomanry family long settled at Walton-le-Dale, near Preston. There is still standing an ancient tenement, such as a yeoman would occupy, called "Woodcock Hall," in the township of Cuerden.\* The name is exceedingly common everywhere, as of course is to be expected from so prolific a stock, and the nickname derivation of the surname. No doubt its original bearer was some gamekeeper of the feudal ages, and at first, in derision, his hostile neighbours christened him a "Woodcock." All these popular surnames have for the most part the simplest origin, and there is no necessity in this case to go back, in an elaborate argument, to all the languages of Europe for a derivation. These Woodcocks towards Henry VI. time, had gradually got out of the pure yeomanry ranks, but after Queen Elizabeth's time, seems to have as gradually declined as they had risen—becoming extinct, so far as their Cuerden land is concerned, about the 17th century.

As to the origin of the title "yeoman," no satisfactory explanation seems ever to have been arrived at. There is no doubt of its very great antiquity. Yeamon, Yeman, Yomon, Yaman, are the chief variations in its orthography. The ancient Plea, and Patent Rolls,

This, however, seems to have been the chief Woodcock residence from Elizabeth's time only.

are the best sources of information from which the derivation of many singular names and titles may be fairly arrived at. Many of these I have recently had occasion to go through, and the conclusion to which I have come with regard to the meaning of "yeoman," is that which I always understood, namely, a title irrespective of property, applied to one who could neither be entitled a "gentleman" (according to its primary signification), nor yet "labourer." In short, it seems to have held pretty much the same place as "gentle" or "noble descent" (equivalent terms in those days and for many centuries after), and signified a younger son or branch, and they were called yo'men or younger-men? I see no other explanation.

If one of these had a trade, he was described, say—John Langley, of &c., Yeoman and Smith—just like the "Citizen and Fishmonger" of London. But by the 16th century it apparently became applied to men who farmed their own lands for a living. May not this have been the sense of the word in the 14th and 15th centuries as found in conjunction with trade? so that any man trading on his own capital was a yeoman? I think that by the time of Edward III. its original meaning had become thoroughly corrupted, but many bearing the title then, as well as many bearing nicknames, and other popular surnames were the descendants of families of territorial (not mere titular or patent) nobility, and that it was occasionally used to express "gentleman."

Of the Woodcocks, it is probable, that like many others of similar name, they were of Saxon origin, filling the humble place of Keeper for some few acres of land held by that service. This makes such pedigrees all the more interesting-infinitely more so than well-known descents. All interest has long since been exhausted in them, and we want something fresh; besides, the wealthier and more prominent genealogies have always some one to attend to them, but the poorer and more obscure have seldom any. Of course there are for this various reasons, some good some bad; but for such genealogies as the present, that are not the product of mere Church-Register-evidence, but of good sound charters from Edward III.'s day to Elizabeth's, there is no reason why they should not be attended to. I drew this myself some years ago from original evidences, and I hope its insertion here may preserve it to many poor people who may hereafter take an inte-The dotted lines, of course, show where the proof fails, but as the charters and deeds related to lands evidently held by the same family for centuries, and all lying pretty much in the same neighbourhood, it may be taken as a certainty, that whether or not Seth or John were brothers, and the sons of Robert—and so with the rest—they were at all events closely related, and that by, from, through, or under them descended the family property to those found in its possession in When we come to Henry VI. time, we find them later generations. connected with one of the noblest families (in descent) in Lancashire-Livesey, of Livesey; and afterwards, in Elizabeth's time, with Cuerden, of Cuerdon, and Langtry, of Langtry.

In what capacity John Woodcock was servant to Sir Thomas Langton I could not discover, but "servant," even somewhat later than Elisabeth's day, had a very much wider meaning than at present,

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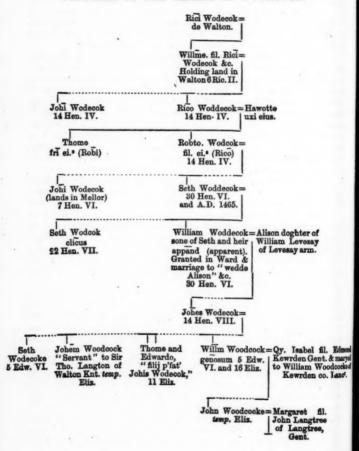
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and, as is well known, every Knight, and many Esquires of ancient and large estate, engaged the services of gentlemen in even their households.

#### PEDIGREE OF THE FAMILY OF WOODCOCK.



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### FLAMSTEED, THE ASTRONOMER.

BY J. M. J. FLHTCHER.

THE seventeenth century is conspicuous in the annals of literature as having ushered into the world a number of men, whose valuable researches have aided so much the advancement of the physical sciences. Amongst these the names of Newton, Boyle, Flamsteed, Halley, Wren, Ray, Derham, Sydenham, Willoughby, and Thomas Burnet, stand preeminent; and in one of them-Flamsteed-England's first Astronomer Royal, Derbyshire has a three-fold interest; for in this county his birthplace is situated; in its capital town he received his education; and at the same town many of his observations were taken, and some of his works written. And that we may justly be proud of numbering John Flamsteed amongst the renowned characters to which the County of Derby has given birth, appears evident from the following extract from a modern History of Astronomy -" It takes as much space to say that Cassini discovered a Satellite of Saturn as that Flamsteed published the Historia Cœlestis; but the first might have been left to the present day without much loss, whereas the latter was a new era in sidereal astronomy." Flamsteed's Historia too has been, not inaptly, stated to hold the same place in practical astronomy that Newton's Principia does in physical.

Prior to the publication of the Biographia Britannia, in 1750, no good account of Flamsteed's life and labours appeared; and from the memoir of him in that work (which is said to have been the compilation of Mr. Hodgson, who married Flamsteed's niece, and was for some years his assistant at Greenwich), all other memoirs down to 1835 were extracted, with the exception perhaps of the sketch in the fifth volume of the Magna Britannia, which Lysons took the trouble to verify. An exception may also be made in the case of a memoir of Flamsteed, in Hutton's History of Derby, in which a crime is laid to his charge, on the mere verbal authority of a man over eighty years of age, which it has been conclusively proved, our astronomer cannot

possibly have committed. But of this anon.

In 1832, it came to the knowledge of Mr. Baily, a gentleman of great eminence in the scientific world, that a Mr. Giles, an opposite neighbour of his, was in possession of a large number of original manuscript letters written by Flamsteed to Sharp, who had formerly been his assistant at the Observatory, and had made the mural arc then in use. "These letters," says Mr. Baily, "were found some years ago at Mr. Sharp's house, in a box, deposited in a garret, filled with various books and papers; and Mr. Giles was good enough to send them over to me for my perusal. I immediately recognised the handwriting of Flamsteed, and found that they contained much interesting and original matter connected with his astronomical labours generally known." The part of the collection relating to Flamsteed consisted of 124 letters written by himself, one written by Mrs. Flamsteed, and 60 written by Mr. Joseph Crosthwait, who was like-

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wise our author's assistant at Greenwich Observatory. In addition to these. Mr. Baily found at the Observatory a vast mass of MS. books, papers, and letters belonging to Flamsteed, which had during the preceding 60 years been lying on the shelves of the library unnoticed and unknown. These papers had been purchased in 1771, at the suggestion of the Royal Society, by the Board of Longitude, and when discovered by Mr. Baily, were in great confusion and disorder, and literally mouldering away; Mr. Baily, however, saved them from destruction, and found that he was dealing with a collection of papers which contained information, both novel and important; information that threw a new light on Flamsteed's character, and showed how astronomy was indebted to him for some of her most brilliant investigations. In addition to these, Mr. Baily searched all the documents bearing on the subject which the British Museum, the various libraries at Oxford, and that of Trinity College, Cambridge, could afford. Neither did the Newtonian MSS., belonging to the Earl of Portsmouth, escape his careful scrutiny. And from these was produced his invaluable Account of the Rev. John Flamsteed, of which, however, only a limited number of copies was printed, at the expense of and for the distribution of the Government. From this was compiled the account of our author in the Penny Cyclopædia, published about this time. Notices of Mr. Baily's work appeared in the Quarterly and Edinburgh Reviews, all of which took the side of Flamsteed, more or less, in reviewing the unfortunate quarrel which occurred amongst the illustrious trio, Newton, Flamsteed, and Halley. Newton, however, had an able champion in Sir David Brewster, who gave his own view of the quarrel in his Memoir of the Life of Newton, published in 1855, ten years after the death of Mr. Baily. These, with a memoir of Flamsteed in Hutton's Mathematical Dictionary, and a paper on "John Flamsteed and Greenwich Observatory" in a recent number of the Gentleman's Magazine, are the principal accounts of him which have been hitherto given.

Although, owing probably to the troubled state of the country at the time of the Great Rebellion, no register of Flamsteed's baptism exists, yet, in an autobiography which he has left of his early years, he mentions the fact that he was born on the 19th of August, 1646, at Denby, in Derbyshire, whither his parents, who resided at Derby, had retired on account of the plague, which at that time was virulently raging at the place of their abode; and this is confirmed by Lysons, who obtained his information from a member of the family.

His father, Stephen Flamsteed,\* who carried on the business of a maltster, at Derby, was the third son of Mr. William Flamsteed, of Little Hallam, and appears to have sprung from a respectable family, for we find that his brother John left by will, bearing date 13th October, 1684, a charity to the poor of Ilkeston. The mother of the astronomer was Mary, daughter of Mr. John Spateman, an ironmonger, of Derby, and she died on the 7th of September, 1649. In 1652, Stephen Flamsteed again married; but his second wife, Elizabeth

<sup>\*</sup> On the 15th April, 1650, "Stephen fflamsteed and Nicholas Gaunt" were chosen churchwardens of St. Werburgh's parish, Derby.

Bates, died two years afterwards (November 1st, 1654), having two months previously given birth to a daughter, Katherine; and in the parish register of St. Alkmund's, Derby, occurs the following entry of her burial:—

1654-Buryed Elizabeth the wife of Mr. Steeven Flamsted.

Owing to John Flamsteed's natural weakness, he was tenderly nurtured. The first ten years of his life were spent in such employments as are customary with children. Then he took to romances; afterwards history claimed a share of his attention, and by the time he was fifteen he had read "Plutarch's Lives," Appian, and Tacitus, in the original, and Holinshed; Davies' "Life of Queen Elizabeth," Sanderson's "History of Charles I.," Heylin's "Geography," &c.; besides "a company of romances" and stories in the English tongue.

The young astronomer received his education at the Free Grammar School at Derby, of which he became head scholar when he was but fourteen years of age. Shortly after this time, however (in 1661), a serious accident befel him; for he had been bathing one day with some of his school-fellows, and although he felt no immediate inconvenience from his bath, yet, the next morning, "his body, thighs, and legs were all so swollen that they would not admit him to get his usual clothes on them." The next year he was much worse, and hardly able to crawl to school: he however retained his position at the head of the school until his form broke up, and some of his school-fellows went to the University, whither he was desirous of accompanying them, and for which he had been originally intended, but on account of his ill-health, his father did not think it advisable to send him there. This Flamsteed seems always to have regretted, and says—

My desires have always been for learning and divinity; and though I have been accidentally put from it by God's Providence, yet I have always thought myself more qualified for it than for any other employment; because my bodily weakness will not permit me action, and my mind has always been fitted for the contemplation of God and His works.

He left school in 1662, and shortly afterwards had Sacroborco De Sphæra put into his hands, from which, and some other astronomical publications, he derived the elements of his mathematical and astronomical knowledge. A great part of Sacroborco he translated into English, in order that it might prove serviceable for his future use. The same year (1662) his father taught him "Arithmetic and the doctrine of fractions, and the golden rule of three direct and con-About this time he made himself a quadrant, from the recollection of one which he had previously seen; and of this he says he "was not meanly joyful." During the summer of 1663 his distemper had so much increased that he was able to do but little; but towards the end of the year it abated slightly, and he was enabled to prosecute his studies. Soon afterwards he was introduced to Mr. Elias Grice, who "told him of artificial tables, and showed him Wingate's Canon." He procured also Stirrup's Art of Dialling, Gunter's Sector and Canon, and Oughtred's Canon, "in all of which," says he, "I read some parts cursorily, not abiding a tedious prelection of any throughout, without the help or direction of any one, not being permitted (because they

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ger, 52, eth were scarce to be met with) the help of any one so much as to expound a term unto me." His astronomical studies were discountenanced by his father; but his natural inclination led him to prosecute them through all impeding occurrences; he calculated a set of tables of the sun's altitude at all hours, and all places of the ecliptic, as well as other artificial tables, chiefly for the latitude of Derby. In 1665 he was engaged in calculating the true places of the planets to a given time by his own tables, and wrote an Almanac Burlesque for the

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following year, but it was not printed.

As Flamsteed received no benefit from the treatment of the different physicians who were consulted for his ailment, his father determined to send him over to Ireland to be "stroked" by a certain empiric, who at that time had no small reputation,—a Mr. Valentine Greatrakes-who pretended to cure diseases "by the stroke of his hands, without the application of any medicine."\* That there was something in his treatment is evident from the miraculous cures which he effected, as witnessed by such men as Flamsteed, Robert Boyle. Cudworth, Wilkins, and Dr. Stubbs. Flamsteed himself says-" For my part, I think his gift was of God." In all probability the cause of his "miraculous cures" was the effect of the agitating excitement of the nervous system, produced by operating upon the system of his patients. Flamsteed himself, however, obtained no benefit from the "stroking," and returned home on the 23rd of September, 1665, having been absent about a month.

Shortly before his visit to Ireland, he had, by the help of Streets Caroline Tables, calculated an eclipse of the sun, which was to happen on the 22nd of June, 1666. This he imparted to a relation of his who showed it to Mr. Emanuel Halton, a distinguished mathematician residing at Wingfield Manor. Halton seeing great proofs of genius in Flamsteed's production, called upon our young astronomer, and soon afterwards sent him Riccioli's Almagestum Novum, and Kepler's Tabulæ Rudolphinæ, with other mathematical works. He likewise endeavoured to induce Flamsteed to study Algebra, by proposing little problems to him; but, having shortly before made himself acquainted with Euclid, he gave geometrical solutions to them, and never applied

himself to Algebra until after his removal to London.

About this time (1665) he dipped a little into astrology, and calculated the nativities of several of his friends. He states, as the result of his experience in this science, that he found astrology "to give generally strong conjectural hints, not perfect declarations;" and, that, in after life, he believed even less in the power of foretelling events by means of the stars, seems clear from the following anecdote which is given in the London Chronicle for December 3rd, 1771:—

Mr. Flamsteed was known to be a great astronomer, and persons of his profession are often supposed to be capable of foretelling events. In this persuasion a poor washerwoman of Greenwich (where he was Astronomer Royal), who had been robbed at night of a large parcel of line, to her almost ruin, if forced to pay for it, came to him, and with great anxiety earnestly requested him to use his art to let her know

For an account and portrait of this celebrated "stroker," see the "RELIQUART," vol. IV., p. 81, et seq.
 For a mcmair of Emanuel Halton, see the "RELIQUART," vol. V., p. 57 to 68.

where the things were, and who had robbed her. He happened to be in a humour to joke, and bid her stay, and he would see what he could do; perhaps she might find them; but who the persons were he would not undertake to say, and as she could have no positive proof to convict them, it would be useless. He then set about drawing circles, squares, etc., to amuse her; and after some time told her, if she would go into a particular field, that in such a part of it, in a dry ditch, she might find them all bundled up in a sheet. The woman went, and finding them came with great haste and joy to thank him, and offered him half-a-rown as a token of her gratitude, being as much as she could afford. Mr. Flamsteed, surprised himself, told her—"Good woman, I am heartily glad you have found your linen, but I assure you I know nothing of it, and intended only to joke with you, and then to have read you a lesson on the folly of applying to any person to know events not in the human power to tell; but I see the devil has a mind I should deal with him; I am determined I will not; so never come or send any one to me any more, on such occasions, for I never will attempt such an affair again whilst I live."

In August of the same year (1665) Flamsteed wrote a tract on "The Construction and Uses of the Quadrant; with necessary tables for the framing of the same, and of a rule which he had drawn;" fitting both to the latitude of Derby. This, which was the first piece he wrote, he entitled Mathematical Essays. In 1669 he calculated an eclipse of the sun, which had been omitted in the Ephemerical of the following year; and also five appulses of the moon to fixed stars. These he sent to Lord Brouncker, President of the Royal Society, with a letter, which is concluded with the following words:—

Excuse, I pray, this juvenile heat for the concerns of Science, and want of better language from one, who, from the sixteenth year of his age to this instant, hath only served one bare apprenticeship in these arts, under the discouragement of friends, the want of health, and all other instructors, except his better genius. I crave the liberty to conceal my name, not to suppress it. I have composed the letters of it, written in Latin under this sentence. In mathesia sole fundes. I had many materials to add, but they would have swelled my letter beyond its prescribed limits. If I may understand that you accept of these, or think them worthy of your notice, you shall e'er long hear more from, yours, &c., J. F.

These contributions were read before the Royal Society, and greatly approved by that body; and our author received letters of thanks from Mr. Oldenburg, the Secretary, and Mr. John Collins, one of the most distinguished Members of the Society, with the latter of whom he carried on a correspondence until 1675.

In June, 1670, by his father's desire, he visited London, and became acquainted with Oldenburg and Collins; he was likewise introduced to Sir Jonas Moore, who presented him with Townley's Micrometer. Returning homewards through Cambridge, he visited Dr. Barrow, Isaac Newton (Lucasian Professor), and Dr. Wroe, a Fellow of Jesus College; at which College he took the opportunity of entering himself a student.

Hutton, in his *History of Derby*, published in 1791, accuses Flamsteed of having been engaged in a highway robbery. He says—

Amongst the early follies of his youth he was accused, with some degenerate companions, as being concerned in a highway robbery, for which he was tried and condemned. Circumstances and friends appearing in his favour, the Royal pardon was procured from Charles II......Among his papers the pardon was found. John Webb, who was an intimate acquaintance of his, and afterwards of mine, gave me the anecdote.

Mr. Baily, when engaged in compiling his excellent account of Flamsteed, went down to Derby to see if he could throw any light on the subject. No books of the Grammar School existed of so early a

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date, nor had the circumstance ever been heard of at Derby. All the papers, both public and private, relating to Flamsteed were examined, but no allusion to any such story is anywhere found, nor is the name of Webb ever mentioned. The circumstance could not have happened before 1660, in which year King Charles II. was restored; and in 1670, Flamsteed had become a public character, so that it could not have happened after this date without being generally known. Mr. Baily accordingly inquired at the State Paper Office, whether any pardon had been granted between those years, since if it had been granted, it must have been found there. Mr. Lemon, the Deputy-Keeper, himself conducted the search, and replied to Mr. Baily as follows:—

I have, myself, made a careful search through the whole of our warrant-books, petitions, references, reports, and domestic correspondence, from 1660 to 1670 inclusive, and can state in the most explicit manner, that there is no trace of any grant of pardon to the celebrated John Flamsteed to be found in them; nor do I believe that any such ever existed, for, if it had, it must have been entered amongst our warrants or petitions, the series of which, at that period, in my custody, is remarkably perfect.

However, contemporary with the great astronomer, there was a cousin of the same name and surname, who used to dabble in the science, who might possibly have been the culprit; but, even if such were the case, Mr. Lemon's search shows that it must have happened after 1670.

In May, 1672, Flamsteed studied Dioptrics, and soon made himself master of the subject. During the remainder of the year he employed himself in preparing "advertisements of the appulses of the moon and planets to the fixed stars" for 1673, which were inserted in the Philosophical Transactions. In 1673 he wrote a small tract in English concerning the true diameters of all the planets, and their visible distances when at positions nearest to the earth, and when at their greatest distances from it. This he lent to Mr. Newton in 1685, who made considerable use of it in the fourth book of his Principia, That Flamsteed's pecuniary circumstances were not in such a flourishing condition as they might have been, at this time, appears evident from the following extract from a letter which he wrote to Mr. Collins in August, 1673:—

If Vlac's Canon could be had for a crown or a noble, I should be glad of it, but I cannot go beyond that rate, for my father takes notice of my expenses, and I am at the outside of my allowance.

In 1674 he wrote an Ephemeris to show the falsity of astrology, and the ignorance of those who pretended to it; and gave a table of the moon's rising and setting, carefully calculated; together with the eclipses and approaches of the moon and planets to the fixed stars. This, with a table of the moon's southing, he sent to his friend and patron, Sir Jonas Moore. Barometers at this period were new instruments, and were exciting in no small degree the attention of the monarch and nobility, and these instruments Flamsteed made his study for a time. He found his own observations accord very well with those of Mr. Townley, who had corresponded with him on the subject, and the following rule was deduced:—"That upon every sinking of

the mercury, the air was more moved, and that either rain or wind followed; not the same day always, but one, two, or three days afterwards, according to the height it had been stationary at." At Sir Jonas Moore's request, our author set him up two of these instruments; these accorded exactly with the rules Flamsteed had drawn up. Sir Jonas accordingly being very much pleased, showed the glasses to the King and the Duke of York, together with our author's directions for using them, and from this time lost no opportunity of recommending Flamsteed to the nobility and gentry about the court.

In 1674, Flamsteed, on whom the degree of Master of Arts had just been conferred by the University of Cambridge, was desirous of being ordained, for he had from his earliest year's been of a very pious and religious turn of mind. When very young, Mr. Baily says—"he decided on entering the Church, and at a more advanced period could scarcely be persuaded from devoting himself entirely to the duties of a minister......All his letters breathe a spirit of piety and resignation to the will of heaven, and even among his private memorandums and documents, written when no eye could witness the workings of his mind, we meet with constant expressions of gratitude to the Deity for the blessings which he enjoyed." At the termination of many of his investigations we find such expressions as—"Sit Deo cunta laus et gloria." "In laudes Dei sempiterni cœlorum conditoris perpetuas." "Deo gloria et laus supra cœlos." "Deo summœ geometræ gratias."

Flamsteed accordingly was ordained at Ely House, by Bishop Gunning, on Easter Sunday, 1675, and determined to accept a small living near Derby, which had been offered to him by a friend of his father's. He was, however, in the meantime invited to London by Sir

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ject, g of The Navigation Act had been passed just before this time, and England was consequently no longer dependent on Dutch vessels for its trade in foreign ports. In order then to afford as much facility as possible to British sailors, the Government offered a large reward for the determining of a ship's course at sea; or, in other words, for finding the longitude. The King accordingly appointed a Commission to examine and report on the different methods proposed. Amongst the projects sent in was one from a Frenchman, the Sieur de St. Pierre, the protegè of the Duchess of Portsmouth, a lady of great influence at Court. His method was plausible and good in theory, depending on a comparison of the moon's place with those of fixed stars, whose positions were well determined. His proposals were—

1st. To have the year and date of the observations.

2nd. The height of two stars, and on which side of the meridian they appeared.

3rd. The height of the moon's two limbs.

4th. The height of the pole.—All to degrees and minutes.

The Commission appointed to consider the proposals consisted of Lord Brouncker, the Bishop of Salisbury, Sir Christopher Wren, Sir Jonas Moore, Titus, Pell, Hook, &c., &c., with power to add to their number. To one of their meetings our astronomer went, in company

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with Sir Jonas Moore, and was immediately elected a Commissioner. Upon the Frenchman's proposal being read, Flamsteed, who was well acquainted with the actual state of astronomy at that time, maintained that the conditions required were not sufficient, since neither the positions of the stars nor the moon's path were known with sufficient accuracy. The Commissioners, considering St. Pierre's interest at court, desired to have him furnished according to his demands. Flamsteed having gained the moon's true place by observations taken at Derby in 1672-3, gave him the observations which he desired. St. Pierre, thinking they could not have been given, answered that they were feigned. Flamsteed, therefore delivered them to Dr. Pell, and upon the receipt of his answer wrote a letter to the Commissioners. and another to the Sieur, showing that the Tychonic Catalogue, the only one then in the hands of astronomers, was in error to the extent of three or four minutes, and not unfrequently of ten; and that the moon's path was not sufficiently well known for the determination of the longitude, for the best lunar tables then existing, differed nearly a third of a degree from the heavens. From this time the Sieur de St. Pierre was no more heard of.

This letter of Flamsteed's was shown to the King, who was astonished to hear that the places of the fixed stars were false in the Catalogue, and declared that he would have them "anew observed, examined, and corrected for the use of his seamen;" and when asked who could or should take the observations, he replied—"The person who informs you of them." A warrant was accordingly issued, under Royal sign-manual in March, 1675, appointing Flamsteed Astronomical Observator, with a salary of £100 a-year. In the warrant was mentioned, "the finding out of the so much desired longitude of places, for the perfecting the art of navigation." And the inscription still existing above the original door of the Observatory, informs us that it was built for the benefit of astronomy and navigation.

By the advice of Sir Christopher Wren, Greenwich Castle was chosen as a site for the New Observatory, and £500 was allowed by the King towards the building, with bricks from Tilbury Fort, and a quantity of old materials, from the Castle which was pulled down. The foundation was laid on August 10th, 1675, and at the moment of the laying of the stone, Flamsteed was employed in drawing a horoscope of the heavens, which was found amongst his papers after his death.

Lysons, in vol. iv. of his *Environs* informs us that *Flamsteed Hous*, by which name the Observatory is still known, was originally a tower built by Humphrey, Duke of Gloucester. In 1526 it had been repaired by order of Henry VIII., and in Elizabeth's reign went by the name of Mirefleur. It had been put to various uses by the Monarchs of England. At one time a prison, at another a fortress: sometimes the residence of a favourite mistress; and, not unfrequently, used as a place of abode by some younger branches of the royal family. Mary, fifth daughter of Edward IV., died here in 1482; and Henry VIII. is said to have visited at Greenwich Tower "a fayre lady whom he loved." But to King Charles II. the honour of having turned it

to a more useful and laudable purpose is due. For, from the establishment of the Royal Observatory we may date the commencement of modern astronomy; "the invention of the telescope and the introduction of the clock, then first used for astronomical purposes, writes Mr. Baily, "were vast improvements on the ancient mode of observing, and their beneficial effects were immediately apparent."

Whilst the Observatory was being built, Flamsteed took up his abode, and carried on his observations, at the Queen's House, in Greenwich Park. He was able, however, to move into his new quarters in July, 1676, taking with him those instruments which he possessed; they were, an iron sextant, of seven feet radius, two clocks (the present of Sir Jonas Moore), a quadrant of three feet radius, and two telescopes which he brought with him from Derby; and with this scanty stock of instruments he commenced his labours. In fact, all the instruments which he ever had, were made by his own hands, or at his own expense, or were presents from Sir Jonas Moore; and for the first twenty years of his residence at the Observatory the only assistance afforded him was a "surly labourer" in ordinary from the Tower. His miserable pittance of £100 a-year, was reduced by a tax to £90; and even this, for some years, he apprehended would be Government imposed on him, too, the education, monthly, of two boys from Christ's Hospital. Such was the support given in its infancy to a great national institution, which, under the guidance of a succession of eminent men,\* is said to have been productive of more real service to astronomy and navigation, than all the other establishments of a similar kind, in Europe, put together.

Flamsteed was barely twenty-six, writes M. Nicollet, in the Biographie Universelle, when he set the astronomers right upon an important point of astronomy. The principles of the Equation of Time were well known to the ancients, but the moderns, and even Kepler with them, had fallen into error; Flamsteed determined the quantity of this element of astronomy, and published his ideas on the subject in 1672, under the title De Equatione temporis diatriba (4to.)

The year 1679 witnessed the death of Sir Jonas Moore, and in him Flamsteed lost a true friend and protector. Eight years later (1687),

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nily. enry hom d it In 1680, Flamsteed gave the law of the annual equation of the

moon, and corrected the tables accordingly.

In 1681, the great comet appeared; Newton, and other great men of the day, asserted that two comets were visible; Flamsteed maintained that there was only one; and four years later Newton admitted that Flamsteed was in the right.

In 1681, our author's Doctrine of the Sphere was published in a posthumous work of Sir Jonas Moore's, entitled The Doctrine of the Sphere, grounded on the motion of the earth, and the ancient Pytha-

List of Astronomers Royal— 1645—1720, John Flamsteed. 1720—1742, Dr. Halley. 1742—1762, Bradley.

<sup>1662—1664,</sup> Dr. Bliss. 1764—1811, Mr. Maskelyne. 1811—1885, Pond. 1885— George Biddell Airy.

gorean, or Copernician System of the World. In two parts. London: 1680. 4to.

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In 1684, our author was presented by the Lord Keeper North to the living of Burstow, in Surrey, which he held until his death. On the 23rd of October, 1692, he was married to Margaret, daughter of Rudolph Cooke, who survived him, but by whom he had no children. Perhaps this is what is intended in the italicised portion of the following extract from the Nouveau Dictionnaire Historique, by Chandos and Delandine. Speaking of Flamsteed they say, "Cet astronome avoit partagé son temps d'une façcon singuliere; ill donnoit le jour aux cafés, et la nuit aux astres. C'étoit un petit homme maigre, qui n'avoit aucun goût pour les femmes; aussi mourât-il dans de celibat." (!)

About the year 1694, Newton was engaged in attempting to improve the theories then held respecting the moon. A few years before this, Flamsteed had been fortunate enough to engage the services of Mr. Abraham Sharp, a good calculator, and, what to Flamsteed was still more, an expert and skilful mechanic. After fourteen months' labour, a mural arc was set up, and accurately divided by his assistance. It was finished in October, 1689, and from this time all Flamsteed's observations were most useful. His observations on the moon Newton was desirous of obtaining; observations they were of such value that without them, says Brewster, Newton could not proceed in his researches; and of such rarity, that they could not be obtained from any other University in the world. These observations were given to Newton on September 1st, 1694, on two conditions:—

(1.) That he would not, without Flamsteed's consent, communicate them to any body.

(2.) That in the first instance he would acquaint Flamsteed with the results derived from them.

The first of these conditions seems to have been broken, for the observations were shown to Halley and Wallis; and this, coupled with the offence which Newton took in consequence of Flamsteed giving to Wallis a paper On the Parallax of the Earth's Annual Orbit, in which he stated that he had furnished Newton with 150 computed places for the moon, seems to have been the origin of the unhappy differences which for so many years existed between these two distinguished men. Halley, however, was the chief object of our author's ire. That Halley was somewhat of a freethinker is pretty evident from Newton's well-known reply to him, when he said something disrespectful to religion—"I have studied these things, you have not," and it was not to be expected that, as Mr. Baily describes it, "the loose and irreligious character of Halley, both in his conversation and principles, could be at all congenial to a mind constituted like Flamsteed's." Flamsteed, on the other hand, was, from his infancy a person with a feeble constitution, and, when Astronomer Royal, was afflicted with the stone, and other painful distempers, but these he bore with Christian fortitude, and was always accustomed to exhibit, both in his conduct and his writings, the humblest submission to the Divine

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will. He had, however, a serious defect of character. He was prone to take an unfavourable view of the motives of those with whom he differed, as well as of their conduct, and such impressions, when once made, it was almost impossible to dislodge from his mind. Indeed, so rooted in his mind was his animosity to Halley, that in a letter to Newton he says—"I have no esteem of a man who has lost his reputation, both for skill, candour, and ingenuity, by silly tricks, ingratitude, and foolish prate; and that I value not all, or any of the shame of him and his infidel companions; being very well satisfied that if Christ and his Apostles were to walk again upon earth, they should not escape free from the calumnies of their venomous tongues. But I hate his ill manners, not the man; were he either honest, or but civil, there is none in whose company I could rather desire to be."

Of the last and most celebrated of this illustrious trio, the immortal discoverer of gravitation, suffice it to say, that his ambition led him to be over-covetous of praise, and impatient of contradiction; and he once "resented it ill," because Flamsteed pointed out to him some faults in the fourth book of his Principia. Whiston, who knew him intimately, describes him as being impatient of contradiction, and of an exceedingly fearful, cautious, and suspicious temper. Nay, some have even gone so far as to accuse him of partiality and precipitancy. Be this as it may, it seems pretty clear that in this case his enmity

against Flamsteed was stirred up by Gregory and Halley.

### CORNISH BELIEFS WITH REGARD TO THE MOON.

BY W. BOTTERELL.

THERE are many ancient beliefs and practices with respect to the moon still lingering in West Cornwall, which seem to be almost forgotten elsewhere. The following are a few examples amongst many. Herbs for drying, to be used in fomentation, or for other medicinal purposes, are gathered at the full of the moon; when winter's fruit should also be picked and stored, in order that it may retain its plumpness. Elderly persons prefer to sow their garden seeds and others during the moon's first quarter, from the idea that they will then germinate quicker and grow stronger than on the decrease.

Timber should be felled on the "bating" of the moon, because the

"sap is then down," and the wood will be more durable.

When the old iron "chills" (lamps) were in general use, rushes, for making "porvans" (wicks) were cut at the full moon, because it was believed that they were then fuller of pith and less liable to shrink than if cut at other times.

Old gentlemen who wore their hair long behind, or in "pigtails or queues," and other persons as well, of that day, were very particular about having their heads trimmed at the time of full moon that their

hair might grow the more luxuriantly.

The first money taken on a market-day is still frequently spit on, for good luck; and, if silver, kept for luck-money, to be shown to the next new moon, and turned three times towards the person who shows it. Three wishes were made whilst showing the money, which the wisher turned three times from the moon towards himself.

It is considered unlucky to get the first sight of a new moon through glass, and many persons go out of doors purposely to see her for the first time, when they hold towards her a piece of silver to ensure their success whilst that moon lasts. Those who offer this kind of adoration to Luna are mostly provided with a crooked sixpence, which they call a pocket-piece, and wear as a means to retain good luck. This observance of showing money to the new moon is, probably, a vestige of an ancient rite connected with the worship of Luna or Astarte.

Another belief, which still holds good, is that when a child is born in the interval between an old moon and the first appearance of a new one, it will never live to attain to puberty. A recent observation confirms this as well to animals as children. Hence the saying of "no moon no man." Other popular notions, among old folks, are that when a boy is born on the waning moon the next birth will be a girl and vice versa; they also say that when a birth takes place on the "growing of the moon," the next child will be of the same sex. Many of these fancies, however, may be astrological notions, handed down from ancient times, and common to many places. Here much of such lore has been learnt from Silbey's "Treatise on the Occult Sciences," which is the oracle of our western astrologers; though they seldom let their study of that and similar works be known for fear of the ridicule with which it is now the fashion to regard such pursuits.

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Fig. 81.





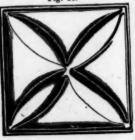
Fig. 84.











DERBYSHIRE BELL ORNAMENTS.

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# THE CHURCH BELLS OF DERBYSHIRE, DESCRIBED AND ILLUSTRATED.

BY LLEWELLYNN JEWITT, F.S.A., ETC., ETC., ETC. (Continued from page 40.)

### CHESTERFIELD. TRINITY CHURCH.

In the church of the Holy Trinity, built in 1837, there is only one bell. It is inscribed:—

THOMAS . MEARS . LONDON . FOUNDER . 1857. In one line round the haunch in Roman capital letters.

### NORMANTON-IN-THE-FIELDS.

The church is dedicated to St. Giles, and is held with St. Peter's, Derby. It contains only one bell. There is a tradition that the third bell of St. Peter's, Derby, formerly belonged to this church, and was removed to the mother church. This, however, does not seem probable. It bears the name of Taberer, who was churchwarden of St. Peter's in that year. The present bell bears the following inscription:—

SAMVEL PEGG . GEORGE STENSON C W 1712. W. D. KNIGHT. J: OSBORNE VIC. D: H. In one line round the haunch in Roman capital letters.

### MUGGINTON.

THERE are four bells in this church, which is dedicated to St. John. These particulars are supplied by Mr. W. H. St. John Hope.

- lst bell—GOD SAVE HIS CHVRCH (border fig. 17) W. Hovl-BROVK W VICKARS (border fig. 17) in one line round the haunch in Roman capital letters. Below is the word WAR-DENS 1721.
- 2nd hell—GOD (border fig. 17) SAVE (border fig. 17) HIS (border fig. 17) CHURCH | mark of George Oldfield (fig. 9) with G 0, cross, crescent, and star (border fig. 17).
- ard bell—# (Rose fig. 48) FIQ MULETS AD—

  PADA JOHFS. In Lombardic capital letters, foliated, in one line round the baunch. Below the rose (fig. 48), is the mark U (fig. 50).

### BURBAGE.\*

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- THE church at Burbage was built in 1861. It contains five bells.
  - 1st bell—+ (Cross fig. 112) JOHN TAYLOR & C<sup>o</sup> FOUNDERS LOUGHBOROUGH A: D 1861. In one line round the haunch in Roman capital letters.
  - 2nd bell—+ (fig. 112) JOHN TAYLOR & C<sup>o</sup> FOUNDERS LOUGH-BOROUGH A: D 1861. In one line round the haunch in Roman capital letters.
  - 3rd bell— (fig. 111) JOHN TAYLOR & C<sup>0</sup> BELL FOUNDERS LOUGHBOROUGH 1861. In one line round the haunch in Roman capital letters.
  - 4th bell—+ (fig. 112) JOHN TAYLOR & C<sup>o</sup> BELLFOUNDERS LOUGHBOROUGH A: D 1861 (border fig. 110). In one line round the haunch in Roman capital letters.
  - 5th bell—+ (fig. 112) JOHN TAYLOR & C<sup>o</sup> BELLFOUNDERS LOUGHBOROUGH A: D 1861 (border fig. 110). In one line round the haunch in Roman capital letters. The A: D 1861 of much larger size than the rest of the lettering, or of that on the other bells.

### BREADSALL.+

- This church is dedicated to All Saints. There are five bells.
  - 1st bell-DANIEL HEDDERLY CAST VS ALL 1728.
    In one line round the haunch in Roman capital letters.
  - 2nd bell—UENITY EXULREMUS 1725. In one line round the haunch in Roman capital letters.
- Born. George Hedderly Founder Deorge Round the haunch in Roman capital letters.
- 4th bell—WALTER FLETCHER RECTOR & WILLIAM SHEPPERD CH: WARDEN 1786
  OUR VOICES SHALL WITH JOYFUL SOUND MAKE THE HILLS AND VALLEYS REECHO ROUND PERCUTE DULCE CANO TO GEORGE HEDDERLY FOUNDER NOTTING-HAM TO (fig. 70). In one line round the haunch in Roman capital letters.
- 5th bell-WILLIAM SMEDLOW THOMAS UPTON C W 1728. In one line round the haunch in Roman capital letters.

For these bells I am indebted to J. Wilson Carillon, Esq., of Wormhill.
 † These particulars are furnished by Mr. W. H. St. John Hope.

### CASTLETON. \*

THERE are eight bells in this church; it is dedicated to St. Edmund.

- 1st bell—JAMES HARRISON OF BARTON UPON HUMBER FOUNDER, 1812. In one line round the haunch in Roman capital letters.
- 2nd bell-JAMES HARRISON OF BARTON UPON HUMBER FOUNDER, 1812. In one line round the haunch in Roman capital letters.

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- 3rd bell—JAMES HARRISON OF BARTON UPON HUMBER FOUNDER, 1803. In one line round the haunch in Roman capital letters.
- 4th bell-ISAAC HALL & NICHOLAS TYM CHURCH WAR-DENS, 1808 (border fig. 105). In one line round the haunch in Roman capital letters.
- 5th bell—JAMES HARRISON OF BARTON UPON HUMBER FOUNDER, 1803. In one line round the haunch in Roman capital letters.
- 6th bell—ISAAC HALL & NICHOLAS TYM CHURCH WAR-DENS, 1803 (border fig. 105). In one line round the haunch in Roman capital letters.
- 7th bell-WHEN OF DEPARTED HOURS WE TOLL THE KNELL.
  - INSTRUCTION TAKE AND SPEND THE FUTURE WELL.
    - JAMES HARRISON FOUNDER, 1803 (border fig. 105). In two lines round the haunch in Roman capital letters; the inscription divided as follows:—
- "When of departed hours we toll the knell (fig. 105) James Harrison Founder 1803. Instruction take and spend the future well" (border fig. 105 repeated to fill up.)
- 8th bell-I TO THE CHURCH THE PEOPLE CALL
  AND TO THE GRAVE I SUMMONS ALL

JAMES HARRISON OF BARTON FOUNDER 1803 (border fig. 105). In two lines round the haunch in Roman capital letters; the inscription divided as follows:—

"I to the church the people call (fig. 105) James Harrison Founder 1803 (fig. 105) And to the grave I summons all " (border fig. 105 repeated to fill up )

### SOMERSAL-HERBERT.

THERE are only two bells in this church, which is dedicated to St. Peter. The bells are small, and weigh together 1 cwt. 1 qr. 17 lbs. One of these bells is cracked, and the other faulty in note; they are about to be sold and a new one hung in their stead.

1st bell-No inscription or ornament.

2nd bell— XX (R) (R) On the haunch in Lombardic capital letters. No date or ornament.

<sup>\*</sup> For rubbings of these bells I am indebted to Mr. John Tym, of Castleton.

### YOULGREAVE.

THERE were formerly five bells in this church, which is dedicated to All Saints, but on its restoration in 1870, these were recast and formed part of a new peal of eight, furnished by Messrs. Mears, of Whitechapel, London, at the cost of W. Pole Thornhill, Esq., and Isabella his wife, of Stanton Hall, in the same parish. The five bells thus broken up in 1870, bore the following inscriptions:—

1st bell-IOHN BOWMAN IOHN LOWE CHURCH WAR-DENS 1762 THOMAS HEDDERLY FOUNDER In Roman capital letters. 7th

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- 2nd bell—GOD SAVE HIS CHVRCH 1685 In Roman capital letters with larger, and ornamental, initials.
- 8rd bell—IESVS BE OVR SPEDE
  1623 In Lombardic capital letters.
- 4th bell—I sweetly toling men do call to taste on meats that feeds the sole 1623 In old English letters.
- 5th bell-inc and the founder's mark of P H (fig. 76).

The following entries in the Parish books refer to some of these old bells:—

1614									
Item For making ye fyrst bell		***		222	010	***	1	6	8
, For surplus mettall, &c. 1623	***	***	***	***	***	***	1	10	10
Item My part of ye caryage of 2 l	belles to	& from	Not	tingham	***	•••	0	9	4
[This would be the send cast by Oldfield, of No. These were the 2nd a	ottingh	am, and	the r	eturning	of t	the two	ne	w b	ells.

recast as part of the present peal.]

Item for a payre of Boot legges needful to be used about ye bells ... 0 0 8 1717

Spent upon Robt. Strutt about Bells, dyall, &c ... ... 4 16 4

The present, or new peal of bells, eight in number, was hung at Easter, 1870; the weight of the tenor being 1 ton 6 cwt. They are remarkably musical and "tuneable," and are among the best in the county. Mr. and Mrs. Thornhill were also, as I have stated, the donors of the peal of six bells at Stanton-in-the-Peak.

The inscriptions on the new Youlgreave bells are as follows:-

- 1st bell—MEARS & STAINBANK FOUNDERS LONDON in one line round the baunch in Roman capital letters. On the waist EASTER 1870 in Roman capital letters.
- 2nd bell—MEARS & STAINBANK FOUNDERS LONDON in one line round the haunch in Roman capital letters. On the waist EASTER 1870 in Roman capital letters.
- 3rd bell—MEARS & STAINBANK FOUNDERS LONDON in one line round the haunch in Roman capital letters. On the waist EASTER 1870 in Roman capital letters.
- 4th bell—MEARS & STAINBANK FOUNDERS LONDON in one line round the haunch in Roman capital letters. On the waist EASTER 1870 in Roman capital letters.

5th bell—MEARS & STAINBANK FOUNDERS LONDON in one line round the haunch in Roman capital letters. On the waist EASTER 1870 in Roman capital letters.

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6th bell—MEARS & STAINBANK FOUNDERS LONDON in one line round the haunch in Roman capital letters. On the waist EASTER 1870 in Roman capital letters.

7th bell—MEARS & STAINBANK FOUNDERS LONDON in one line round the haunch in Roman capital letters. On the waist in Roman capital letters—

# WILLIAM MALAM A.M. VICAR JOHN ARCHER THOMAS KENWORTHY EASTER 1870 WARDENS

- 8th bell—MEARS & STAINBANK FOUNDERS LONDON in one line round the haunch in Roman capital letters. On the waist in Roman capital letters
  - "I CALL THE LIVING MOURN THE DEAD"
  - "I TELL WHEN DAYS AND YEARS ARE FLED"
  - "FOR GRIEF AND JOY FOR PRAYER AND PRAISE"
  - "TO HEAVEN MY TUNEFUL VOICE I RAISE."

and on the sound bow in Roman capital letters

THIS PEAL OF 8 BELLS GIVEN BY WILLIAM
POLE AND ISABELLA THORNHILL OF STANTONIN-PEAK EASTER 1870.

### FAIRFIELD.\*

THERE are six bells in this church; it is dedicated to St. Peter.

1st bell—TAYLOR & Co. BELL FOUNDERS LOUGHBORO.

2nd bell—TAYLOR & Co. BELL FOUNDERS LOUGHBORO.

3rd bell-PROSPERITY TO OUR BENEFACTORS TAYLOR
4 Co. BELL FOUNDERS LOUGHBORO.

4th boll—(Churchwarden's Bell.) WILLIAM BARKER CHURCH WARDEN TAYLOR & Co. BELL FOUNDERS LOUGHBORO.

6th bell-(Parson's Bell.) CHARLES SMITH INCUMBENT 1867 TAYLOR & Co. BELL FOUNDERS LOUGHBORO.

6th bell—THIS PEAL OF BELLS WAS PROCURED CHIEFLY
BY THE EXERTIONS OF MATILDA WAINWRIGHT AND MISS JANE FLINT TAYLOR &
Co. BELL FOUNDERS LOUGHBORO.

<sup>\*</sup> For these bells I am indebted to J. W. Carillon, Esq.

### SAWLEY.\*

In the time of Edward VI. there were "iij bells in the steple j saunte bell j hand bell j sacring bell" in this church. There are now three bells. The church is dedicated to All Saints.

1st bell-GOD (border fig. 10) SAVE (border fig. 10) HIS (border fig. 10) CHVRCH (border fig. 10) mark of George Oldfield with G ocross, star, and crescent (fig. 9), (border fig. 10) 1658 (border fig. 10). In Roman capitals in one line round the haunch.

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- 2nd bell— sweetin toling men bo call to taste on meats that feeds the soole 1625 mark of George Oldfield with G o, cross, crescent, and star, fig. 9. In one line round the haunch in Old English letters.
- 3rd bell— + (cross fig. 27) SOD SAVE KIS

  CIVER TO 1591 mark of Henry Oldfield with

  † 0, cross, crescent, and star, fig. 8. In Lombardic capitals in
  one line round the haunch.

### WILNE.+

In the time of Edward VI. there were "iij bells in the steple j lytill hand bell." There are now four bells. The church is dedicated to St. Chad.

- 1st bell—+ Cross (fig. 12) EX DONO HENRICI WILOVGHBY
  BARONETTI AN DOMINI 1652 mark of George Oldfield
  with G 0, cross, crescent, and star, fig. 9, border (fig. 17). In one
  line round the haunch in Roman capital letters. Above the inscription, and also below, is an encircling border, fig. 17. The letters N
  in AN DOMINI turned backwards way.
- 2nd bell— (Rose fig. 48) + S + S + S This bell, it will be seen, bears three crosses (fig. 72) and three Lombardic letters S (fig. 73) alternately round the haunch in one line. Below the rose is the founder's mark (fig. 50). (This bell is cracked.)
- 3rd bell— sweetly toling men bo call to taste on meats that feeds the soole 1605 mark of Henry Oldfield, ho with cross, crescent, and star, fig. 8. In one line round the haunch in Old English letters.
- | Tepent | | That | The my | mobratol | sobad | repent | | The mobratol | sobad | repent | | The mobratol | The mobratol | repent | | The mobratol | repent | repent

<sup>\*</sup> For these bells I am indebted to Mr. Hope.
† For these bells I am indebted to Mr. W. H. St. John Hope.

### MEMORIALS OF KIDBROOKE, CO. KENT.

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BY E. H. W. DUNKIN.

"If stationary men would pay some attention to the districts in which they reside, and would publish their thoughts respecting the objects that surround them, from such materials might be drawn the most complete county histories, which are still wanting in several parts of this kingdom."—White's "Selborne."

THE liberty or parish of Kidbrooke, \* borders on the eastern confines of Blackheath, and is included within the hundred of that name, the lathe of Sutton at Hone, and the diocese of Rochester. At the beginning of the present century it was very thinly populated, and there were then only six houses in the parish, now there are upwards of two hundred. The population has advanced rapidly in consequence of this increase in the number of residences; at what rate, the following extracts from the census returns will give some idea. The number of persons enumerated in 1821 was 73; in 1831, 458; in 1841, 597; in 1851, 460; in 1861, 804; and in 1871, 1865. The parish contains 755 statute acres, the greater part of which is arable and pasture land, the soil consisting of sand, gravel, and clay. The Blackheath tunnel of the South Eastern Railway crosses the parish, that portion within its boundaries being two furlongs in length. Kidbrooke, in al' probability, takes its name from a small stream separating the parish from Eltham, and rising on the western slope of Shooters' Hill, o. Kidbrooke common, now partly reclaimed and occupied by the Herbert Hospital.

As a church or a manor, Kidbrooke is not named in Domesday book, but that a chapel dependent on the adjacent parish of Charlton was then in existence is very probable. That this was the case in the following century is beyond all doubt, on the testimony of a document inserted in the Textus Roffensis, a most valuable manuscript relating to the diocese of Rochester.† The chapels of Chitebroc and Comba are mentioned in connection with the church of Cerlentune; the latter in all probability Charlton, while Chitebroc is clearly an old form of Kidbrooke, and Comba is, we may almost say, identical with Combe, a manor contiguous to the parish of Charlton, but now included within that of Greenwich. Of the chapel at Comba

\* Kidbrooke is also the name of an estate in the parish of East Grinstead, co. Sussex. It was purchased in 1805 from the Earl of Abergavenny, by the Right Hon. Charles Abbott, Speaker of the House of Commons, afterwards Lord Colchester. A mansion was erected there at the beginning of the last century. (Sussex Archaelogical Collections, vol. xx. p. 142. See also Notes and Queries, 4th S. viii. p. 74.)

<sup>†</sup> The Textus Roffensis is a smail quarto volume, written on veilum, in a clear and elegant hand. Extracts from it have been printed from time to time, but we believe no complete edition of it has ever been published. This is certainly a desideratum. Hearne's edition, published in an octavo volume in the last century, is the most useful for reference, but many important documents are omitted, which can only be supplied by consulting the original, which is now in the possession of the Dean and Chapter of Rochester. This valuable manuscript was nearly lost in the seventeenth century, by falling into the Medway, but fortunately it was recovered before any material damage was done to it. Shortly before, it had been stolen, and was the subject of a law-suit in 1663.

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we have met with no further mention in ancient records,\* but the chapel at Chitebroc, after a short lapse of time, became the nucleus of a parish and rectory. The precise date when Kidbrooke was thus severed from Charlton and constituted an independent parish is uncertain, but it would seem that the separation took place before the reign of King John. This appears from a charter dated 1206 (8 John). wherein the advowson of the church (or rectory) of Ketebrok is referred to, + and as this charter is a confirmation of a previous grant. we may conclude that the formation of the rectory dates from the middle or latter part of the preceding century.

The advowson at that time belonged to Cecilia, Countess of Hereford, a lady who had inherited much landed property, and whose husband, Roger, was a large benefactor to several monasteries. It soon, however, passed by gift, with all this lady's lands at Ketebrok, to the prior and convent of St. Mary Overy, Southwark, and remained in their possession until the dissolution.

Early in the fifteenth century, the income issuing out of the rectory, which had hitherto served to support an incumbent, was appropriated, with the consent of John Langdon, bishop of Rochester, by the prior and convent to the private use of the monastery. deed of appropriation bears date Jan. 3, 1427, and was duly registered in the diocesan archives. || Moreover, as the assent of the king was necessary before such a transfer could be legalised, we find record of the same among the patent rolls of 6 Henry VI. The original deed was confirmed by Bishop John Lowe on March 7, 1459, and by John, prior of the cathedral church of Rochester, on the 27th day of the same month. It was customary when a rectory was appropriated, to set apart a certain sum out of the fruits and profits for the maintenance of a vicar to attend to the spiritual wants of the parishioners, but, in the present instance, no provision was made for the support of the vicarage; indeed the only reservation was an annual pension of two shillings, payable to the bishop of the diocese on the feast of St.

<sup>\*</sup> It appears from a rental of the manor of Combe, dated 12 Edward I., that the master of the Hospital of St. Thomas in Southwark held lands there at the rent of "xxjd ob [olum]"; but no allusion is made to the existence of any chapel.

† Dugdale's Monasticon, vol. vi. p. 170.

‡ The charter of 8 John confirms "priori et canonicis S. Mariæ de Sudwerc rationabilem donationem quam Cecelia comitisas Herefordise eis fecit de tota terra sua de Ketebrok cum advocatione ecclesise ejusdem ville, et cum omnibus aliis pertinentis suis in redditibus et homagiis, &c."—Dugdale's Monasticon, vol. vi.

§ On the subject of these appropriations Mr. J. Corbet Anderson makes the following brief though pertinent remarks—"The custom that prevailed before the Reformation of suffering the great monastic establishments to absorb the advowsons of parishes, and leave only vicargees remaining, supplemented as this was by the unprincipled

and leave only vicarages remaining, supplemented as this was by the unprincipled manner in which the monastic customers themselves afterwards were broken up, and their acquired parchial endowments scattered, led to a confusion from which England suffers to the present day. Too often, in times past, have the spiritual necessities of wide districts been sacrificed to the kitchen of the convent."—Croydon Church, past and present. D. 51.

<sup>||</sup> Reg. J. Langdon, f. 85b.
|| The instrument of appropriation of the church of Kidbrooke is printed in Dr.
Thorpe's Registrum Roffense pp. 455-7, from a manuscript in the Cottonian Library.
Appended to the original deed was the seal of the bishop, and of the convent. The seal of the bishop has this epigram, "Sigillum sancti Andree apostoli Roffensis seclesis. Ego crucis Christi servus sum."

Michael the Archangel, as some compensation for divers sums of money that would otherwise have been received from the said church. This pension was regularly paid until the dissolution of the monastery.\*

We have thus seen that the income derived from the rectory was diverted from its proper channel in the fifteenth century, and that the vicarage was not endowed.† As an almost inevitable result, no regular officiating minister was afterwards appointed to the church at Kidbrooke, and the parishioners were in consequence deprived of their religious services. They were obliged henceforth to resort to the church of the neighbouring parish of Charlton, and from the following decree, extracted from the enrolments of the Court of Augmentation, it will be seen that the sum of twenty-six shillings yearly was paid to the rector of that parish, for permitting the inhabitants of Kidbrooke to attend the services at his church, with the same rights as his own parishioners.

"Memorand' that forasmyche as yt ys dewlye proued before the chaunceloure and councell of the Kynges Courte of Augmentacons of the revenues of hys crowne that longe tyme before the dyssolucon of the late monasterye of Seynte Marye Overrey in the countie of Surr' yt was condyscended and agreed between the late pryoure of the seid late monast'y and the pson of the r'corye or psonage of Charleton in the countie of Kent that the ffermour or ffermours of the Lordshyppe of Kydbroke in the same countie of Kente belongyng vnto the same late monasterye for the tyme beyng and hys or theyr famylye shuld come and resorte as a pysshener or pyssheners vnto the pysahe churche of Seynt Luke in Charleton in the seid countie of Kente and ther to have mynystered vnto the said fermer or fermors for the tyme beyng and to their famylye or famylyes frome tyme to tyme by the pson of the same churche of Charleton or hys depute for the tyme beyng all man' of Sacramentes and Sacramentalles and to here there as well the word of god p'ched as all other dyvyne s'uyce [service] to be done or seid in the seid church of Charleton. In consideracon of whyche mynystracon and in recompence of all the tythes dewe and to be dewe by the seide ffer-moure of Kydbroke and hys famylye or householde and all other the p'mysses, yt was then condyscendyd and agreed that the seid late pryor and his successours for ever shuld paye or cause to be payed yerely unto the pson or fermour of the seid personage of Charleton for the tyme beyng the some of syx and twentie shyllynge and eight pence in man' and form folowyng, that ys to say at the feast of Seynt Mychell the Archungell syx shyllynges eight pence, at the feaste of the Natyvytie of our Lorde syx shyllynges eight pence, at the feaste of the Anunciacon of ours ladye syx shyllynges eight pence, and at the feast of Seynt John Baptist six shyllynges eight pence. Yt is therefore ordryd and decreed by the seid Chaunceloure and Councell in the terms of the Holye Trynytie that ys to seye the tenth day of June in the ij and thyrtie yere of the reigne of ours sounigne lord that nowe ys Kynge the eyght that the seid psone and fermoure of the seid rectorye or psonage of Charleton and theyr successours shall have and enjoye to them and ther successours for ever the seid syx and twentie shyllynges and eight pence together with the arrerages of same syx and twentie shyllynges and eyght pence dwe vnto theym since the dyssolucon of the same late pryorye to be payed by the handes of the pticler Receyvor of the yssues and revenues of the same late pryorye of the tyme beyng of the same yasues and revenues remaynyng in handes. Prouyded alway that yf hereafter yt be duely proued before the Chaunceloure and counsell of the seid courte of Augmentacons for the tyme beyng that the seid pson or fermoure of Charleton and theyr successours ought not of right to have and enjoye the seid annuall rent of syx and twentie abyllynges eight pence in man' and forms

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Thorpe's Registrum Roffense, pp. 186, 142; Valor Ecclesiasticus, vol. i, p. 99.
 † Although the vicarage was unendowed, we find that when the crown leased the rectory in 1598, the advowson of the vicarage of the parish church of Kidbroke was reserved.

above rehersyd, that then thys p'sente decree to be voyde and of non effecte in the lawe any clause or article in the same conteyned to the contr'ye notwythstandyng."

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Upon the dissolution of the monasteries, the advowson of the rectory of Kidbrooke became the property of the crown, in common with the other possessions of the priory of St. Mary Overy. At the time of the surrender (31 Henry VIII.), the parsonage or free-chapel of Kydbroke was on lease from the prior and convent to John Rychemont and Denys his wife; and though the lease was unexpired, the said John Rychemont was obliged in 36 Henry VIII. to produce it before the Court of Augmentation for renewal. The court granted him a fresh lease for the term of twenty-one years. † In the reign of Philip and Mary, however, we find that the rectory was held by Thomas Newporte, at the yearly rent of £8; and in 1577, Bryan Annesley, of Lee, became lessee. He obtained a renewal of this lesse in 1598, and on his death in 1604, the rectory passed to Cordelia, his third daughter, who married in February, 1607, Sir William Hervey, Knt., afterwards Baron Hervey of Kidbrooke. After his

lib. 7, f. 113.

HERE LYETH BURYED THE BODYES OF BRYAN ANSLYE ESQUIER LATE OF LEE IN THE COVNTYE OF KENT, AND AWDBY HIS WIFE THE ONLY DAVIGHTER OF ROBERT TIRRELL OF BYRBROOKE IN YE COVNTY OF ESSEX ESQVIER, HE HAD ISSVE BY HER ONE SONNE AND THREE DAVGHTERS, BRYAN WHO DIED WTHOVT ISSVE, GRACE MARRIED TO S IOHN WILGOOSE KNIGHT, CHRISTIAN MARRIED TO THE LORD SANDS AND CORDELL MARRIED TO SR WILLIAM HERVEY KNIGHT; YS SAID RRYAN THE FATHER DIED ON THE XTH DAY OF IVLY 1604. HE SERVED BRYAN THE FATHER DIED ON THE XTH DAY OF IVLY 1604. QUEENE ELIZABETH AS ONE OF YE BAND OF GENTLEMEN PENCIONERS TO HER MATIE THE SPACE OF XXXTIE YEARS THE SAID AWDRY DIED ON Y. XXV # OF NOVEMBER 1591 CORDELL THE YOUNGEST DAUGHTER AT HER OWNE PROPER COST AND CHARDGES IN FYRTHER TESTIMONIE OF HER DVTIFVLL LOVE VNTO HER FATHER AND MOTHER CAVSED THIS MONVMENT TO BE ERECTED FOR THE PERPETVALL MEMORIE OF THEIR NAME AGAINST THE INGRATEFULL NATURE

OF OBLIVIOUS TIME NEC PRIMVS, NEC VLTIMVS, MVLTI ANTE CESSERVNT, ET OMNES SEQUETITUR.

|| William Hervey, of Kidbrooke, co. Kent, was descended from the Herveys of Ickworth, co. Suffolk. He "obtained great eminence as a military character in the reign of Queen Elizabeth, King James I., and King Charles I. Mr. Hervey first signalized himself in the memorable conflict with the Armada, having boarded one of the galleons, and killed the captain. Hugh Moncade, with his own hand. He was subsequently knighted; and being employed successfully in Ireland he was created barronet, 31 May, 1619, and in the following year elevated to the peerage of that king dom in the dignity of Baron Hervey, of Ross, co. Wexford. His lordship, continuing his eminent public services, was created a peer of England, 7 Feb. 1628, as Baron Hervey, of Kidbrooke, co. Kent." (Burke's Extinct Peerage, edition 1866, p. 276). On his death in 1642 without male issue, these titles became extinct. See also Collins' Peerage, vol. iv. p. 824, 5th ed.; and Dugdale's Baronage, vol. ii. p. 458-9.

<sup>\*</sup> Enrolments of Decrees of the Court of Augmentation, vol. v. f. 180b, 181a. 1t may be remarked in this place that the parishioners of Kidbrooke have now no connection ecclesiastically with the parish of Charlton.

+ Hasted's History of Kent, vol. i. p. 40; Enrolments of Leases, temp. Hen. VIII.,

Patent Roll, 21 Elizabeth, p. 9, Apr. 3.

§ Bryan Annesley, a gentleman pensioner and Master of the Harriers, was buried in Lee church, and a sumptuous marble monument was erected to his memory. When the old church was pulled down, this monument was destroyed, but we believe some fragments of it lie in the beliry of the new church. The inscription, however, still remains on a slab attached to the wall of the ivyclad tower in the old churchyard. The following is an exact copy :-

death, which occurred in 1642,\* the lease of the rectory was held by Elizabeth and Helen, his daughters and co-heirs.

In 1610, the rectory of Kidbrooke, with its rights, members, and appurtenances, was granted by James I., among other premises to Francis Morris and Francis Phillips of London, their heirs and assigns in fee-farm for ever, to be held as of the manor of East Greenwich, by fealty only, in free and common socage, but not in capite, nor by knight's service, at the annual rent of £8.1 This fee-farm rent, in the time of the Commonwealth, was sold and confirmed to Edward Smith, citizen and grocer of London, his heirs and assigns for ever, as we find from an indenture, dated March : 0, 1651, now preserved in the Record Office. §

The rectory was subsequently purchased by Edward, Lord Montague, of Boughton, co. Northampton, and ever since has been held by the same parties as the manor, the Earl of St. Germans being the present His lordship, until recently, possessed the whole of lay impropriator. the tithes of the liberty of Kidbrooke, || but on the erection of the church of St. James, a portion of them were sold, I and the income arising therefrom now serves as an endowment. Under the act of 1 and 2 William IV., c. 38, a "particular district" taken from the liberty of Kidbrooke and the parish of Charlton was assigned, by an instrument bearing date July 11, 1867, to the new church; the present ecclesiastical parish is therefore not co-extensive with the ancient liberty or parish of Kidbrooke. The living is esteemed a rectory, and yields a gross income of about £850, but the greater part of this sum is derived from pew-rents, and only about £80 from tithes. The patronage was originally vested in Lewis F. Glenton, Esq.; it now belongs to John Whitaker, Esq. \*\*

The value of the "ecclia de Ketebroke" in 1291, according to the taxation of Pope Nicholas IV. was £5. Passing on to the sixteenth century, we find the rectory not named in the "Valor Ecclesiasticus" of Henry VIII., but its value is evidently included under the sum set down for the manor among the temporal possessions of the priory of St. Mary Overy, viz, £18, which amount we shall find was the annual rent paid by John Rychemont for the manor and rectory about the same time.

The earliest record of a payment being made by the chapel or church of Kidbrooke to the bishop of the diocese of Rochester occurs in the twelfth century, when the chapel of Chitebroc paid the sum of

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 <sup>&</sup>quot;1642. The Lord Harvy was burd in St. Edm. Ch. Jul. 8."—Register of Burials Westminster Abbey.

It will be seen by a glance at the Calendars of State Papers of the reign of James I. that Francis Phillips, either in conjunction with Richard Moore or Francis Morris,

btained grants of divers impropriate rectories throughout the kingdom in that reign.

† Pat. Roll, 8 James I., p. 31, May 19.

Exception should be made with regard to certain tenures in the parish of Kidbrooke pertaining to the manor of Old Court, the tithes of which have always belonged to the impropriate parsonage or rectory of East Greenwich.

¶ The tithes of Kidbrooke manor farm still belong to the Earl of St. Germans, the

impropriator and lord of the manor.

\*\* Since the above has been in type we regret to have to record the death of the patron, Mr. John Whitaker, on November 23rd, 1878, in his 80th year.

sixpence as chrism rent.\* From the decrees of the Court of Augmentation, we learn that before the dissolution the sum of two shillings and sixpence was paid every third year by the church of Ketbroke to the bishop, for proxies or proctors. At a court held in Trinity Term, 34 Henry VIII., it was decided that the receiver of the Augmentation revenues should be liable for this sum, hitherto paid by the prior and convent of St. Mary Overy. † In the same term it was further decreed that the sum of twelve pence yearly, hitherto received by the archdeacon of Rochester for procurations; of the church of Kytbroke, should be paid to him and his successors as heretofore. §

The old church at Kidbrooke, dedicated to St. Nicholas, II was a small edifice, suited to the requirements of a sparse population, but we regret to say that no description of it has been preserved. It was situated a short distance south-east of the present church, on the manor farm where the new stable with a cupola now stands. When the old barn with much adjoining property was destroyed by fire about ten years ago, the remains of the old church escaped uninjured, but it was pulled down soon afterwards, and no trace of the building now exists. The walls were of considerable thickness, and among the features of the edifice, showing its ecclesiastical character, was a stoup or receptacle for holy water. Lysons, who wrote at the close of the last century, is therefore incorrect in stating that the building had been entirely demolished above two centuries. Its use as a church probably ceased soon after the appropriation of the living, when the inhabitants were obliged to resort to Charlton,\*\* but the building remained in existence, utilised for a secular purpose. As late as 1598, according to the terms of the lease of the rectory granted to Bryan Annesley, the lessee was bound to keep the chancel of the church of Kydbroke in repair. ++

(To be continued.)

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<sup>\*</sup> Textus Roffensis, p. 228.
† Decrees of the Court of Augmentation, vol. xii., f. 104b.
† A fee paid by the clergy to the archdeacon on visitations.
§ Decrees of the Court of Augmentation, vol. xii., f. 105b.
|| Reg. J. de Shepey, f. 291b.
|| Environs of London, vol. iv., p. 341.
| See ante.

<sup>++</sup> Particulars for Leases, temp. Elizabeth, Roll 8, no. 31.

# Improbements in Art Manufactures.

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MESSES. POWELL & BISHOP, who own three manufactories in Hanley-the "Stafford MESSES. POWELL & BISHOP, who own three manufactories in Hanley—the "Stafford Street Works," for Earthenware alone, and for all the decorative processes, whether of Earthenware or of China; the "Waterloo Works," for China alone; and the "Church Works," for White Granite—are among the most successful, as they certainly are among the most artistic, of all the best houses in the pottery district. Whether in Earthenware or in China, the productions are of an equal standard of excellence. The body of the Earthenware is extremely hard, compact, and durable; and that of the China is of remarkable purity and goodness. The glazes, too, are faultless, and the designs of the highest artistic excellence. The decoration of the dinner services, which is a speciality of these works, ranges from the plain white and printed goods, up to the most elaborately and gorgeously enamelled, painted, gilt, and jewelled varieties; and in each of these stages the decorations, whether simple or complicated, are characterised by the purest taste and the most artistic feeling. or complicated, are characterised by the purest taste and the most artistic feeling.

Among the simpler registered patterns of printed goods, the "Cranesbill" and

"Convolvulus" patterns are especially noteworthy, for their freedom of drawing and clearness of execution. Among these registered designs in printed and
samelled wares, are the "Roman" shape, severely pure in form; the "Derwent,"
an admirable adaptation from the antique; the "Nile," very effective and original;
"Moselle," with festoons and medallions after the French; "Tyre," one of the best of
modern patterns, admirably heightened with gilding; and others. Another registered
service, exhibited in 1871, has blue rams' heads with gilt horns for side handles, and the loop-handle of the cover also formed of rams' heads with ribbon connection; it is a service of great solidity and beauty. The painted, gilt and jewelled services, are of enquisite finish, the decorations being characterised not only by the purest harmony of colouring, and the most perfect chasteness, but by a precision of manipulation not surpassed by any other house. Messrs. Powell and Bishop are the sole workers of, and possess the exclusive right to, and in, a patented process of printing in gold and colours, originally purchased by them from some Austrians, by whom it was invented. colours, originally purchased by such that we will be present firm, and brought to bear in a variety of ways upon their manufactures. By this invention a background bear in a variety of ways upon their manufactures. By this invention a background of dead gold is produced of surpassing beauty and loveliness, and of such solidity and evenness as is perfectly impossible to be obtained by hand gilding even by the most skilled artist. In this, Messrs. P. & B. have produced services of a novel and fault-lessly beautiful character, the designs of which are taken from, and of equal gracefulness, richness, and beauty to, medisval MS. illuminations. In toilet services, a number of effective and well conceived designs are produced, in every style in transfer printing, lustred, enamelled, painted, and gilt varieties, and the shapes of the ewers are, in some instances, of unusually good design. Jugs are another rescipility of this firm, and they are preduced in almost endless variety. of the ewers are, in some instances, of unusually good design. Jugs are another speciality of this firm, and they are produced in almost endless variety; many of the arabesque patterns are of great richness and beauty, and are characterised by graceful finish in the enamelling. The same remark will apply to the table flower-pots, which are all that can be desired in form, pattern, and arrangement of colours. Tea and dessert services in great variety are also made in the finest earthenware, and of considerable variety in design. A speciality in tea ware is a charming little teapot modelled from the one used by the poet Addison. It is of the form at that time so fashionable, and made in so many styles by Lakin & Poole, Adams, and others of the famous old potters. The reproducing of this shape is a wise thought of Messers Powell & Rishop, and the way in which it is issued—avecallently energilled. others of the famous old potters. The reproducing of this shape is a wise thought of Messrs. Powell & Bishop, and the way in which it is issued—excellently enamelled and richly gilt-is in every way satisfactory.

MESSER. GELSON, BROTHERS, of Hanley, the owners of historically interesting works established last century by Elijah Mayer, have during the short time they have been in business, made rapid advances in Art-Manufacture, as well as in the more substantial and more strictly commercial branches of ceramic goods. Their dinner, tea, breakfast, toilet, and other services, are all characterised by good taste, by a good, hard, and durable body, and by careful finish. One of the most successful of their productions is the "Dresden" pattern dinner service—an admirable imitation of the antique, both in style, in general effect, and in decoration. So good indeed is this adaptation, that services of this character have been taken by connoisseurs, when displayed on the dinner-table, to be genuine and choice antique. Not only in pattern, and in colour, however, is this service perfect, but in the tint of the body and in the glaze. In fact, it is in appearance the closest possible earthenware imitation of china, we have seen. Messrs. Gelson, Brothers, have also introduced in toilet services raised bands of elaborate interlaced work with good effect. These are adaptations of Anglo-Saxon and early Irish scroll work, and are in admirable taste. It is with great pleasure we call attention to this rising firm, who have already displayed so much sound taste.

# THE JEWELLERY OF MESSRS. THOMAS AND JOHN BRAGG, BIRMINGHAM.

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MESSRS. T. and J. BRAGG, of Birmingham, whose works in Jewellery always command attention wherever they are seen, both from the purity and beauty of their designs and the excellence of the workmanship, are among the most successful of our British Art-Manufacturers in the precious metals. Having a short time back paid a passing visit to their works, we were much struck with the beauty of the various precesses which were shown to us, and with the marvellous and intricate nicety of the means employed to perfect the marvels of Art which they produce. We shall nut here attempt a word of description of the processes adopted, or of the progress of any special piece of work, from the rough bar of metal to the finished brooch or diadem—tempting though the subject is in every phase—but content curselves with a few brief lines upon the great advance which Birmingham has of late years made in the Art of Jewellery, and revert to the subject at some future time, so as to speak more in de-

tail of some special Art-productions of this renowned firm.

The noting of the rise and progress of a great industry is one of the most interesting pursuits which can engage the attention of the thoughtful observer; and in no case is this more apparent than in that of the Jewellery trade of Birmingham. From a few score persons who, in the beginning of the present century were, in this "Hard-ware village" of the Midland C-unities engaged in the manufacture of the simplest articles of Jewellery, most of them inexpensive and many of them mere shams, to the eight or nine thousand men, and upwards of a thousand women, now engaged in a trade as various as it is important; which supplies every quarter of the civilized and uncivilized world with articles of personal ornament, and ministers to the tastes of every grade of society in this country; the change is one of those miracles of which only the nineteenth century can furnish examples. From being what it has long had credit for—the toy-shop of the world—Birmingham has risen to be the largest producing centre of Jewellery of every kind which exists in any nation. It has also become what it has not yet had credit for—the seat of the Goldsmith's Art, and the source from which fashionable London, and the great colonial capitals of our empire obtain their choicest articles of personal ornament. How it has become so may be best told by giving a short account of one of its Jewellery establishments, as the progress of one will give a key to the progress of all; and we have chosen the house which, from its age, as well as from its endeavours to apply Art to this manufacture, has worthly obtained the first place.

In the year 1811, Mr. Thomas Perry Bragg, then a young man. having just attained his majority, commenced business in a small way as a Jeweller. The ideas of what such things as Jewels were in those days must necessarily have been restricted. The brooch, as any of our grandmothers who possess such relies can easily prove to us, was simply a kind of oblong frame, generally set with pearls or garnets, in the centre of which was a plait of the hair of the donor, or of some dear friend, or a miniature likeness painted on ivory or other substance. In process of time the centre became an amethyst, a topaz, or some like stone of colour and brilliancy, set in a narrow mount, of which the gold bore generally but a small proportion to the alloy. Afterwards this was improved upon by brooches of the tube character, very similar to those Scandinavian fibule which have since become so well known as "Norwegian Jewellery." As with the brooch so with the bracelet. A number of onyx plates or carved pieces of jet, cornelian, or agate, set in frames, or linked together, as Italian Jewellers now mount lava cameos and mosaics; this was sufficient for the majority of the ladies of that period. Earrings were simply carved coral, jet, or other drops, with gold attach-

ments; and gentlemen's scarf pins were grotesque satires upon the heads of animals, dignified with the name of carving, and mounted in common gold.

Such was the condition of Birmingham Jewellery at that period, and from which it began slowly but surely to emerge. Guided by a refined taste, and imbued with the true principles of Art, Mr. Braggs strove to raise the character of his work to a higher level, in preference to increasing the number of his employés; but, when after thirty years' devotion to his business he gave up the concern to his two sons, whose names are at the head of this notice, the development of its resources took place rapidly. The standard of the work was gradually raised, and from the love of art and of good taste which the two sons had cultivated, they were enabled to break through the limits of established custom, and to give a new style to Jewellery. The Exhibition of 1851, in which the firm for prudential reasons (occasioned by the jealousy of wholesale houses), was not directly represented, yet gave an opportunity of comparing English Jewellery with the best productions of foreign nations, and was not without its business more extensive. A new Art, that of enamelling on gold in various colours, began to be adopted, and many beautiful examples were the result. Messars. Bragg were not, however, satisfied with this. They knew that however much the presiding

mind might direct the workman in a proper channel, unless the latter had some real art education, no design could be a complete success

Acting therefore, upon this idea, they made it a rule that every apprentice to their business should receive such Art instruction; and, where the parents of the apprentice were unable to pay for his instruction, it was undertaken by the firm at its own expense. The results of this plan were soon both apparent and profitable. The workmen could not only understand drawings supplied to them, and work from them, but were able to render the true beauty of the lines of every design, and could also give it force and expression.

Another important step taken by the firm at this time was the appointment of a Professional Designer. Mr. J. J. Allen, from all we can learn, has the credit of being the first Artist ever employed in Birmingham in the Jewellery trade, in that capacity; while the Messrs. Bragg have the merit of leading the way in that important reform As might naturally be expected, therefore, it was found at the Exhibition of 1862 that "Birmingham had achieved a great and unexpected triumph in good gold Jewellery; and it was acknowledged by the Art Journal in that year (where several examples were engraved), that in this "triumph" "Messrs, Brarg certainly take the lead." Purity of line, and simplicity of form had taken the place of the meretricious placing of gaudy gems and the varieties of unnecessary scrolls which abounded in much Jewellery of that time, and all the details were artistic and beautifully executed. The firm, in consequence, obtained the only Medal for English Jewellery awarded to

a house out of London.

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About this time the first Mayor's Chain of Office was made in Birmingham by this house, which has since manufactured many of the most important and elaborate badges of the large towns of the kingdom. M. Alexandre, a Freuch Artist was then engaged as Designer, and was followed by Mr. J. W. Tonks, who now holds the po-sition. In the Exhibition of 1872, the Birmingham Jewellers, for the prudential reasons before referred to, united in exhibiting, but without adding their names to the cases; so that none but those most familiar with the trade could distinguish the works of the different makers. But the Art Journal amply supplied this deficiency, so far as the Messrs. Bragg were concerned, by giving to them two pages (the only ones devoted to Birmingham Jewellery), showing the character and extent of their We there find illustrated a gold mounted album, of elaborate workmanship; a mayor's chain; a gold box for presentation of the freedom of a city; vinaigrettes; articles in diamonds and other gems; Egyptian and classic reproductions. A walk through the place, and a glance at the Books of Designs there, show the amazing scope and variety of which the Art of the Goldsmith and Jeweller is capable, and will prove how much has been done by one firm to remove from Birmingham the stigma

as to the quality of its manufactures, under which it has so long laboured.

It is one of the popular fallacies of the day, that "Brummagem Jewellery" is a great sham, and that in it the grand old axiom "all is not gold that glitters," is fully exemplified. However true this may be of much that is made in Birmingham, it does not hold good with regard to Messrs. Bragg, who produce only the finest, the best, and the highest class of quality, and the most pure and artistic in design. It has been the fashion of late to advertise "Town-made Jewellery," or "London Jewellery," as the best produced, and to vaunt it as far beyond that made elsewhere, but by "peeping behind the scenes" we are enabled to state that nearly the whole of the "best town-made Jewellery" is manufactured wholesale in Birmingham, and sold readymade and splendidly finished to the London houses, who retail it to their fair and aristocratic customers. We have seen these things in course of manufacture, and watched their progress through various hands, and been amused afterwards in seeing them labelled in London as "real town made!"

Birmingham can, and does, produce the most beautiful, the most costly, and the most exquisitely finished Jewellery in the world, and the establishment of Messrs. T. and J. Bragg stands at the head of that successful and purely artistic branch of its trade.

### THE PRODUCTIONS OF THE "OLD HALL COMPANY."

THE "Old Hall Earthenware Company," at Hanley—one of the oldest and most historically interesting of the many manufactories of that district, being built on the site torically interesting of the many manufactories of that district, being built on the site of the Old Hall, or Manor House of the Old ledugh family, who formerly held the lordship from about the time of Edward III.—is one of the largest and most successful potteries in Hanley. The present works were built more than a century ago, by Mr. Job Meigh, on the site of an old salt-glaze works. From 1770 to 1861 the manufactory was carried on uninterruptedly by Mr. Job Meigh, and his son and grandson (the Contract of the Contract present Charles Meigh, Esq., successively. In the latter year Mr. Meigh transferred the business to a Limited Liability Company, of which he is director. The produc-

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tions of the works include every variety of earthenware, from the most highly decorated to the ordinary blue printed, and plain white ware; stone ware; jet ware; and Parian. In earthenware all the usual dinner, tea, breakfast, dessert, toilet, and other services, and all other articles are made. In these the body is of the finest quality, hard and of remarkable durability, and the glaze is hard, clear, and faultless. Many of the patterns of dinner services are of great beauty and elegance. Especially among these are an adaptation of the famous "Melon" pattern, and the "Kohi-noor" shape, which is one of the most simply elegant yet produced. The form of the covered dishes is chaste and remarkably effective. They stand upon well modelled feet, and the handles are formed of folds of ribbon held together by jewelled rings. This pattern is produced in various styles of decoration, one of the most pleasing of which is the convolvulus, exquisitely coloured after nature; the gilding is rich and substantial. As the "Kohi-noor" itself is the prince of diamonds, so certainly its namesake is the peerless of dinner services. Among the patterns produced by the admirable staff of artists here employed are many others of surpassing beauty; the excellence of the painting, the gilding, the jewelling, and the enamelling, being very apparent in all, and the combination of printing and hand painting carried to great perfection. The transfer printing at the Old Hall Works is more carefully done, and the colours are clearer and brighter than at most manufactories. Dessert services are made in every style of decoration; the richer and more costly varieties being equal to any produced by other firms, both in quality of body, in shape, in pattern, and in artistic treatment. In stone ware, jugs of good and faultless form, and many other articles are produced. In black-ware, water-bottles, elegant little table tea-kettles, spill cases, vases, and other articles are made, and are effectively decorated with dead and burnished gilding, enamel

### MESSRS. HARVEY ADAMS & CO.'S CHINA.

Among the more beautiful and novel improvements effected of late in ceramic decorations are the introduction of silver, both as a ground, and as a heightening, which has been effected with brilliant success by Messrs. Harvey Adams & Co., of Longton; and the introduction of a new phase of foliage decoration by the same eminent firm. To these we desire to draw special attention. The silver is in like manner with gold, introduced both dead and burnished, and forms a pleasing and marvellously rich combination with gold and colour. It is introduced on tea services in bands, upon which wreaths of flowers and other decorations are painted with marked effect. One of the finest and most chastely beautiful of the ceramic productions of this or any other age or country, is an openwork plate in which solid silver forms the ground of the centre. On this silver ground is painted with all the skill that art is capable of, a group of flowers, as true to nature as if pencilled by nature herself; the richness and delicacy of the colouring is "thrown up," and a finer and more exquisitely beautiful effect produced by this ground than could by any other means have been effected. The openwork rim with its interlaced ribbon, and the whole of the subordinate decorations, are in excellent keeping and harmony with the central group.

In leaf decoration, Messrs. Harvey Adams & Co. have, with good taste, introduced "Shamrock" tea and breakfast sets, which have become deservedly popular; embossed foliage dessert services; and fern and foliage tea and dessert services, and vases and other ornamental articles, all of which they have very wisely registered. These services consist of upwards of fifty arranged groups of leaves of trees and arrangements of ferns, in relief, the whole of which have been modelled from specimens kindly supplied from the gardens of His Grace the Duke of Sutherland, at Trentham Hall, by the head gardener, Mr. Stephens. These are painted both in their spring, summer, and autumnal tints, with such scrupulous nicety, and so true to nature, that it is next to impossible but to fancy it is the leaf itself that lies on the plate before one. These, and other steps in the right direction, which have been taken by the firm, place it among the most successful of Art-Manufacturers of the day. The general Art director of the works (which employ nearly seventy artists, gilders, etc.) is Mr. Harvey Adams, to whose pure taste and artistic judgment this high state of excellence is to be attributed; the potting department being under the management of Mr. James Allen, and the decoration under Mr. W. H. Slater; the modeller being Mr. W. M. Clowes.

We believe we are right in stating that some strikingly beautiful and effective designs in the Persian style of art are now in progress at these works. Of these we shall take the opportunity of speaking on another occasion.

### DALE HALL CERAMICS.

MESSES. BATES, ELLIOT, & Co., of Dale Hall, the successors of the famous potters Messes. T. J. & J. Mayer, have brought to perfection some novelties in ceramic deconstion, and some improvements in construction of lids, which are deserving of especial and extended notice. The firm is one of the most renowned in the pottery district, and produces, perhaps, a larger variety of manufactured articles than any other one house in the trade. These consist of every class of useful and ornamental goods in earthenware, ironstone, opaque porcelain, stone, jet, and other wares. In dinner, toilet, and other services, a marked improvement in patterns and in styles of decoration has taken place, and these rank with the best earthenware productions of the day. Notably among toilet services is a simple and elegant adaptation of the mistletoe, which, with its quaint foliage and charming berries, forms one of the most tasteful and simply-pretty arrangements for handle and general decoration yet introduced. This, however, forms only one of a large number of new and effective designs—many of surpassing richness—introduced by this firm. In the dinner services, tea, breakfact, and other table services, the Dale Hall Works rank high, both for the excellent quality of the body and glaze, and for the good taste and admirable finish in decoration. The services are produced in every variety of style, from the most simple to the highest degree of artistic and manipulative skill. One of the great specialities of



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the firm is the process which they perfected for printing in from two to five colours with admirable precision of "register," and in clear and well harmonized tones of colour. By this process vases, dinner, and other services, and a variety of other





articles, are decorated in thoroughly good taste, and, through there being no touching whatever with the pencil, but the entire pattern being at once transferred entire on to the bisque, it is produced at a comparatively moderate cost. The colours being entirely under the glaze, the effect is soft and delicate, and permanency is effectually secured. Another manipulative improvement effected by Mesars. Bates, Elliot, & Co., is their new plan for preventing the lids of teapots, jugs, etc., etc., from falling off while in use. The principle, which will be best understood by the engravings, is a marvel of simplicity, and is certainly the best yet brought out for self-locking and self-adjusting of the lid—it simply by its own weight falls into a groove, and thus prevents all possibility of falling off when sloped in the act of pouring. This invention a patented, and deserves to be widely known. The styles of decoration in which jugs and teapots of this construction are issued, are peculiarly striking, elegant: and effective. We shall take occasion to speak of other of Mesars. Bates and Elliot's productions in another number.

### RIMMEL'S JAPANESE BOXES, &c.



Mr. Eugene Rimmel, who is always one of the first to catch floating germs of art, and to turn them to good account, has this season turned his attention to the Japanese art-workers, and moulded them to his will in the manufacture of numberless boxes, caskets, and cases for the toilet. No nation on the face of the globe is so expert in the manufacture of straw mosaics as Japan; and no workmen are so skilled in delicate manipulation, in precision of geometrical form, or in richness of colour, as the Japanese. Whether in porcelain, in painting on leaves, in metal work, or in straw mosaics, the artists and workmen of Japan are pre-eminent, and of late their designs—quaint, rich, and corrious in the extreme—have been adopted in every species of decoration in this country. Mr Rimmel has not done this. He has not been content with grafting Japanese art upon our English manufactures, and thus giving only a semblance and a sham to his productions, but he has plu

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thus giving only a semblance and a sham to his productions, but he has literally employed Japanese art-workers and Japanese materials for his caskets, and thus offers to the world genuine productions of that wonderful country, and at a price that cannot possibly deter any purchaser from securing them. We have before us a box—the very thing of all others for a lady to place in her boudoir, drawing, or bed-room, to keep her elegant nick-nacks in—and this may be taken as a fair sample of the whole of Mr. Rimmel's productions in this special class. The box, case, or casket, is covered with straw-mosaic, as smoothly laid down as if it were one solid material with polished surface. The ground-work of the lid is in chequers all of one natural "straw colour." but producing a soft and placeting effort by the meterial being leid in alternate ways. In this ground-work of the lid is in chequers all of one natural "straw colour." but producing a soft and pleasing effect by the material being laid in alternate ways. In this ground-work a magnificent figure—a female carrying a little child—is inlaid in various coloured straws of the richest colours it is possible to conceive. The figure is a perfect gem of Japanese art, both in outline, in conception, in colouring, and in execution; and the inlaying is a marvel of manipulative skill. Some of the straw tesserze, if such a term is allowable, are, especially those on the pattern upon the child's dress, and in the eyes and lips of the lady, not the twentieth part of an inch square, and yet they are laid in with the wivest recition. are laid in with the utmost precision.

This is but one out of innumerable specimens of Japanese skill which Mr. Rimmel has succeeded in "naturalising" among us, and we have true pleasure in calling attention to them as among the best and most sterling achievements of art manufacture of the season. We believe Mr. Rimmel adopts these works as caskets to contain sets of scents, and for other toilet purposes, and he deserves, and is sure to receive, extended support. A visit to any one of his establishments—notably the one at 96, Strand—will amply repay any one desirous of securing examples of Japanese art, or of any of his other beautiful productions.

### MARCUS WARD AND CO.'S ILLUMINATED PRINTING.

Few Arts have made such rapid progress within the past few years, in this kingdom, as that of illuminated printing, and few people have done so much in its furtherance, as Messrs. Marcus Ward and Co., of the Royal Ulster Works, Belfast. Until quite recently all the beautiful—the really choice and good—examples of illuminated printing and the progress of the progre as Messrs. Marcus Ward and Co., of the Royal Ulster Works, Belfast. Until quite recently all the beautiful—the really choice and good—examples of illuminated printing, by which we mean printing in rich colours and gold, with perfect precision of "register," and faultless delicacy of outline, which caught the eye, were the productions of our Continental neighbours, who seemed to have a pseuliar "gift" for their preparation. Many times have we been shown these trifles, and heard the remark. "Ah! these are French; they can't do this in England!"—and there was some truth in the remark. These things can, however, be done in England; and are done in England, but more notably still in Ireland, and therefore the old reproach is entirely removed. It is just now with some examples of Irish Illuminated Art that we have to do. These are Illuminated Cards, and Sachets, and Calendars, which form one of the most pleasing branches of Art Manufacture of the present day, and to which Messrs. Marcus Ward and Co. have given an entirely new, highly gratifying, and marked character. Those of their newest achievements which we have had the opportunity of examining, may be divided into five classes. The first of these are figures, and of unsurpassed softness and delicacy of treatment. The next are floral borders upon gold or other grounds, of marvellous richness. Among these the holly, with its deep green leaves and full red berries; the chrystanthenum, of deep orange tint; the Christmas rose, and lichen; and the wild rose "heps;" are wonderfully true to nature, and are highly successful as works of art. The same remark will apply to those on which the robin, the sparrow, and the chaffinch occur. The next class is a revival of pure medisval spirit in modern designs. Among these are four illustrative of Christmas doings—the heralding in of the holly, the bringing of the goose, the carrying in of the

plum pudding and the boar's head, and the dance to the Wassail bowl-which are, plum pudding and the boar's head, and the dance to the Wassail bowl—which are, without exception, the richest and most strikingly effective in colour, in conception, and in execution, of any yet produced, either in this kingdom or any other. Another series issued in the form of a charming little card-book, is devoted to the summary dismissal of the old year, the birth of the new one, and the infant year in a bed of rosss; another little book is "The Year and its Festivals;" and another, "Christman Dreams of Childhood, Youth, Manhood, and Old Age." These are all of equal excellence, and are marvels of decorative art. Another class consists of reproductions, the initial of the rich boxlow of conjust librainted MS and are the of librainted. in spirit, of the rich borders of ancient illuminated MS, and another of illuminated crosses. Of these the two examples we have seen are of a high artistic character. Messrs. Marcus Ward and Co., as Art pioneers in Ireland, have done immense good to the "Sister Isle," and have shown that she is not only able to compete with, but to excel, the mother country and foreign nations in this important branch of Art.

### TEXTILE PICTURES.

MB. THOMAS STEVENS, of Much Park Street, Coventry, and at the Machinery Department of the Crystal Palace, has this year, although such a thing would seem imposment of the Crystal Falace, has this year, although such a thing would seem impos-sible, surpassed all his former efforts in the production of woven illuminated silk book markers, Christmas cards, satchets, etc. Of these it must be remembered Mr. Stevens is the inventor, and to kis genius, kis skill, kis industry and perseverance, and kis good taste, it is that the world owes this truly beautiful Art. Of this invention, and of the processes employed in the production of any one of these charming pictures, we shall speak in our next; at present we have only space to note some of his most recent achievements. Among the book marks are many novelties, the most charming of which are neghans the floral groups and verses, many of which are of surpassing speak in our leak; as piecets we have only speak in our leak; as piecets we have only speak in our leak; as piecets we have only speak in our leak; as piecets in the speak in our leak; as piecets in the maxing, are beyond all praise, while the lettering is as sharp, clear, and distinct, as if printed from type. The same remarks will apply to the satchets, in which loom-pictures are introduced; they are so perfectly beautiful, that even the most fastidious taste cannot but be fully gratified. Other novelties are a fan and a panorama card, which are Mr. Stevens' own design, and are, very wisely, registered by him. The fan bears on each of its divisions a charming little picture of the seasons, with an appropriate verse, and is, altogether, one of the most elegant novelties of the season. The panorama card it is not easy to describe, and ought to be seen for its many beauties to be appreciated; it exhibits, in a series of half-a-dozen scenes, arranged with perfect taste in proper perspective, on a luxuriant country plain, an expanse of country apparently many miles in extent. But these are not a hundredth part of the beautiful things Mr. Stevens has prepared with so lavish a hand this Christmas. Our only regret is that at this late hour we have not space left at our command to particularise them all. We tell our readers, with every confidence, that in making their selections for Christmas, New Year, and Birthey presents, they cannot possibly do better than get a good supply of Mr. Stevens' truly beautiful and appropriate productions. truly beautiful and appropriate productions.

### RIMMEL'S CHRISTMAS NOVELTIES.



Those who have this year been to the Vienna Exhibition, will have a pleasing and very refreshing memory of the magnificent Floral Temple of Mr. Rimmel, in the Rotunda there—a temple surpassing fairy-land in beauty, and so "redolent of sweet smells" as to leave beauty, and so reduced to sweet sensities at the version as lasting "odour of Araby" in the remembrance of all who saw it. Never in the world's history has such an exquisite temple been raised; and never was such a collection of the "sweet and beautiful" brought together as it contained. This magic temple, of which we give a tiny engraving, was the creation of Mr. Eugene Rimmel, with whom to conceive is to bring forth, and to think of a thing, to do it. The conception of a great design like this no sconer entered his imagination than, as if by a wave of a magican's wand, it was completed, and filled with such an assemblage of beautiful objects, and of delicious scenes, as the malifest of the such as assemblage of beautiful objects, and

of delicious scents, as the world never before saw or dreamt of, and of which even sow it can have but little knowledge. But it is not with this temple we have now to do, but to call attention to some of Mr. Rimmel's choice novelties of the present

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In Sachers, and kindred matters, Mr. Rimmel has this year outdone all his former efforts, and has produced some perfect gems of art. They are mostly of French manufacture, and, consequently, exhibit a true taste, and delicacy of execution, and an elegance of thought that is not to be equalled by any other nation. Among the most beautiful and sterling of these new designs in Sachets, is one which, exhibiting an exquisite bouquet of raised flowers over a charming group of figures, expands on a touch of the ribbon into three beautiful emblematical tablets of "Faith," "Hope," and "Charity." Another, by a similar magic touch, opens out into a veritable Christmas tree, in a manner we have never before seen attempted. Others have Christmas tree, in a manner we have never before seen attempted. Others have roses in the midst of an exquisite bouquet, which open like the transformation seens in a fairy piece, and disclose a lovely little head in the centre. Others again bear admirably and effectively arranged flowers, painted by hand—and by gifted artists —upon satin; these are choice works of art. Others, again, have centres of woven silk, perfect loom pictures, prepared in Coventry and elsewhere. Others have the four seasons, beautifully illuminated, opening out in the form of a cross. Another has an exquisitely-painted group of flowers, on white satin, which on being raised discloses a perfect little cabinet picture of pleasing design.

Another rowel design and one that descripts received procept has an emposed and

Another novel design, and one that deserves special mention, has an embossed and hand-painted bouquet on white satin, and from behind this two side shields unfold, nand-painted bouquet on write satin, and from beined this two side shields unfold, each bearing a suitable verse. Another of equal excellence is the revolving wheel of life. This charming card opens as with a pair of folding doors, and discloses an illuminated cabinet picture, which, being drawn up, is found to have covered a circular frame, behind which the most delicately executed pictures of visions of a happy life are made to revolve. These are not a tithe of the beautiful designs in sachets and cards which Mr. Rimmel has this year brought out; and all we can do is to say that they are all faultlessly good, and far beyond any others which any other house has

ever produced.

One exquisite novelty remains to be noticed. It is a bouquet of flowers painted true to nature on satin, and mounted on rice paper. It is impossible to conceive anything more rich or beautiful in effect, or more exquisite in workmanship than this. Lovers of art should indeed possess this gem.



WOVEN WOOD Scent Boxes and Satchels are another novelty of Mr. Rimmel's introducing, and are highly pleasing and effective in appearance. In boxes, cases, and caskets of scents and toilet sope, the novelties are endless, and all equally beautiful. Some of the boxes are regal in appearance, sumptuous in their fittings, and peerless in their contents. Another novelty is a basket of grapes—"sour grapes" to all appearance, but wonderfully sweet when classly examined; and another is a postty into few grapes. another is a pretty idea for a scent bottle, a bell of glass, with sound bow, waist, haunch, crown, and cannons in

with sound bow, waist, haunch, crown, and cannons in proper position.

It is impossible for any Christmas or New Year's party, any wedding breakfast or any social gathering of any kind to go off successfully without the aid of Mr. Rimmel and his thousand-and-one beautiful contrivances, including his new "Comical Conversation Crackers," his "Lottery Crackers," "Oracular," "Floral," "Fan," "Costume," and "Rosewater Crackers," his "Surprise Fans," and his sweet foundains. We tell our friends, confidently, that they cannot do better than send up to Mr. Rimmel, 96, Strand, a cheque or a post office order, and secure a selection of his treasures and amusements for their forthcoming parties, and for the presents they are about to make. are about to make.

# Notes on Books, Music, Works of Art, &c.

HALF HOURS IN THE GREEN LANES.\*

HALF HOURS IN THE GREEN LANES.\*

In our last we had pleasure in directing attention to a charming little volume, "Half Hours at the Sea Side," recently issued by Mr. Hardwicke. We have now equal gratification in noticing a companion volume just published, entitled "Half Hours in the Green Lanes; a Book for a Country Stroll." To say that in this volume Mr. Tayler, its gifted author, has equalled his former work, is to say too little. He has surpassed his previous work in every detail, and rendered his Half Hours in the Green Lanes the best, the most readable, most thoroughly reliable, and most interesting and valuable work yet issued on the subject.

In the first chapter, "By the Tarn side," and the second on the fishes, molluses, and other objects in the Tarn, a vast amount of truly valuable information is given in so pleasant and attractive a manner that the reader cannot but gain knowledge whether he will or no, on the habits, structure, and surroundings of the denizans

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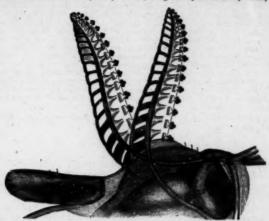




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of the Tarn. The next chapter is devoted to "The Reptiles in the Tarn and Green Lane"—newts, tadpoles, frogs, toads, snakes, lizards, etc. The next to "The Birds of the Green Lane"—hawks, owls, herons, kingfishers, moor-hens, coots, cuckoos,



songsters of the lane, titmice, fieldfares, lapwings, finches, woodpeckers, jays, sedge-warblers, etc., etc.; with charming notes upon the habits of each, and on their physiology, their homes, and their haunts. Then successively come the "Butterflies and Moths," the "Beetles and other Insects," and the "Snails and Slugs," of the Green Lanes, to each of which the above remarks will equally well apply. Mr. Taylor next passes on to the "Flowering-Plants," the "Rushes, Grasses, and Ferns" and the "Mosses, Fungi, and Lichens" of the Green Lanes, in each of which divisions the same amount of learning, and the same power of description, and of pleasing illustration, is brought to bear as on the natural history chapters.

It will be seen from this brief clance at the contents of the volume, how thoroughly

It will be seen from this brief glance at the contents of the volume, how thoroughly the gifted author of these "Half Hours" has carried out his plan, and how completely he has gone through each division of his subject, and it only remains for us to say, that to the general reader a much larger amount of valuable information, and of real knowledge will be gained by reading this charming volume, than by reference to larger and more expensive technical works. We know no books so likely to lead the larger and more expensive technical works. We know no books so I kely to lead the mind in a right direction, and to induce a study of nature (than which nothing can be more elevating and ennobling) as these "Half Hours;" and we have therefore unusual pleasure in recommending them to our readers of every class. They are just the thing to give to the young of both sexes; and they are precisely what ought to be read by people of all ages and conditions.

Of the Illustrations, 262 in number, it is sufficient to say that they are as carefully executed as the most accomplished draftamen and the most clever engravers can make

executed as the most accomplished draftsmen and the most clever engravers can make



them, and are in every case strictly true to nature. Of these we are enabled, through the courtesy of Mr. Hardwicke, to reproduce the beautiful woodcuts on Plates XVIII and XIX, and we do so the farther to strengthen our recommendation to our readers to add this "Half Hour" series to their libraries.

Half Hours in the Green Lanes; a Book for a Country Stroll. By J. E. Tarlon,
 F.L.S., F.G.S. London: Robert Hardwicke, 192, Piccadilly. 1 vol. sm. 8vo., pp. 328. Illustrated.

### ROYSTON WINTER RECREATIONS.\*

THIS beautiful little volume-which is one of the most elegant specimens of typ graphy and illustration which has for a long time issued from the press-is devoted graphy and indistration which has for a long time issued from the press—is devoted to a free translation, into Spenserian measure, of a singularly curious Latin poem of the reign of Queen Anne. This poem, written by T. Wright, Physician, was entitled "Bruma, et Vespera Brumalis. Roystonia agitata," and extends over 800 hexameter lines. It has now for the first time been translated by the Rev. W. Harvey, Rector of Ewelme, and dedicated by him to his patron, Mr. Gladstone. The illustrations are charmingly executed; and in addition to the poem, and indeed adding immeasurably to its value, are a number of well-written notes on local antiquities and other pertinent matter, by Mr. John Warren, of Royston. These notes are perhaps the most valuable part of the volume, and thanks are due to Mr. Warren for having so carefully prepared them. We exceedingly regret the original text is not given along with the translation. It is bad taste on the part of Mr. Harvey to have omitted it. We doubt in some instances the truth of his translation, which loses all its value for want of the original as a reference.

\* Royston Winter Recreations. London: Longmans, Paternoster Row. Royston: J. Warren, 1 vol. sm. 4to., pp. 126, Illustrated, 1873.

### TRADITIONS AND HEARTHSIDE STORIES OF WEST CORNWALL.\*

OF the many works upon Folk-Lore and kindred subjects which it has at one time or other been our good fortune to notice in the RELIQUARY, but few have given us such real pleasure in perusal as Mr. Bottrell's volume, under the above title, which is just issued. It is without exception, the best collection of local hearthside stories ever made, and is an invaluable addition not only to Cornish literature, but to that particular branch of study it is intended to illustrate. Mr. Bottrell has, however, proved that he has not only the knack of collecting these stories, and gathering together the traditions, and superstitions, and beliefs of the people of his county, but that he has the power of clothing them in language eminently suited to their "telling," and of casting around them a halo of interest that becomes fascinating to his readers. Among the various stories here brought together, the titles of "Duffy and the Devil," "The Witch of Buryan Church-tower," "Madam Noy and the Witch," "The Small People's Cow," "The I'ans house of Treen," "Au Pee Tregeer's trip to Market on Hallow Eve," "The Fairy Master or Bob of the Carn," "The Smagglers of Penrose," "Tregagle at Gwenver Cove," "The Slighted Damsel of Gwinear," "Anoient Bridal Customs," "The Pirate Wrecker and the Death Ship," "A Ghostly Ship's Bell," "The Mermaid of Zennor," and a score of others that might be quoted, will show the variety and the interesting character of the stories related. The present volume we perceive is the "second series" of these stories; if the first was as good as the present one, Mr. Bottrell has indeed done good service to literature and to his county. We earnestly hope that a third series is yet in store for us, and that many other volumes may be produced from his prolific pen. ticular branch of study it is intended to illustrate. Mr. Bottrell has, however, proved may be produced from his prolific pen.

\* Traditions and Hearth-side Stories of West Cornwall. By WILLIAM BOTTERLL. Second Series. Penzance: Printed for the Author by Beare & Son. 1 vol. 8vo., 1878, pp. 300. Illustrated.

### AN ELIZABETHAN GUILD AT EXETER.\*

AN ELIZABETHAN GUILD AT EXETER.\*

THE City of Exeter, which had its craft-guild of Tailors, incorporated by Letters Patent in the sixth year of Edward IV. (1466) wherein that monarch "enables his lieges of the Craft of Tailors in the City of Exeter, to establish a Guild of the men of the said craft and others;" its Guild of the Craft of Cordwainers, of the fraternity of the Holy Trinity, established 1387; and its Guild of the Craft of Bakers, of the fraternity of St. Clement, founded before 1482; had also its Guild of Merchant Adventurers, trading to France and beyond the seas, incorporated by Queen Elizabeth in 1556. The three former have been carefully written upon by the late Mr. Toulmin Smith, in his admirable work upon "English Guilds;" and the latter has met a careful and painstaking historian in the person of Mr. William Cotton, to whom thanks are eminently due from the literary and antiquarian world for the admirable manner in which he has executed his task. The volume before us opens with a copy of the foundation charter; the grant by Harvey, Clarencieux, of Arms to the Guild; and the Statutes of the Guild. Next comes an historical account of the Guild, with biographical notices of its eminent Masters; and extracts from, and comments on the Minutes of

the Guild. And this is followed by a mass of documents, and extracts from various papers, relating to the County and to the City of Exeter. We do not recollect ever seeing a work upon a similar subject so excellently and so thoroughly done as this, and we have no hesitation in holding it up as an example to be copied by labourers in the same field in other localities. Well would it be, indeed, if each town had its Guilds thus illustrated; and Exeter has reasoft to be proud of being one of the first cities in which this has been well and liberally done. One thing, however, is much needed in Mr. Cotton's book—an Index. It is a serious drawback to its value and to its usefulness. The volume is fully illustrated with woodcuts and lithographs, and is creditable to all who have been engaged upon it.

\* An Elizabethan Guild of the City of Exeter. By WILLIAM COTTON. Exeter: W. Pellard, North Street. 1 vol. 4to., 1873, pp. 178. Illustrated.

### DERBY FAC-SIMILE SOCIETY'S VOLUME.

THE volume for 1873 has recently been delivered to the subscribers, and deserves more than an ordinary recognition at our hands. It consists of twenty-seven etchings, of 4to size, with descriptive letter-press to each, so that it is really a goodly sized and fine volume. The drawings are by Mr. P. J. Hammond, who contributes Mackworth Castle and the Chapel at Dale Abboy; Mr J. Guest, "Rotherham in 1820;" Eleanor Ludlow-Bruges, who contributes Cheddar Cliffs, and another; Miss V. H. Darwin, whose drawing of Hemington Church is very effective; Mrs. Hullett, who sends a Church door and a pulpit at Rhyl, and a cross; Mr. S. Hurd, who sends a view of Furnival's Inn, London; Mr. W. Bemrose, Jun., who contributes a pair of Nutcracks, dated 1617; a collection of Ancient Keys; and the interior of the Church at Weston-on-Trent; Mr. G. Bailey, who sends a selection of Remains at Westminster and Heysham; Mr. W. H. Boot, who contributes a rough sketch of Chingford Church; Miss M. Cather, whose drawing of Mussenden Temple and Chancel of Dungwen Church, co. Londonderry, is particularly good and careful in execution; Mr. J. W. Alsop, who sends two attempts—and but attempts—at effect; Mr. R. Fisher who contributes views of Mackworth and an Old Oak at Mackworth; and others who only sign their productions with initials. The Society deserves a very extended support, and we strongly recommend our artistic friends to enrol their names as members. The names may be sentito Messrs. Bemrose and Sons, from whom every THE volume for 1873 has recently been delivered to the subscribers, and deserves more members. The names may be sent to Messrs. Bemrose and Sons, from whom every information may be obtained.

ART WOREMANSHIP.—The first number of a new magazine under the very attractive title of "Art Workmanship, a Monthly Magazine of Design to illustrate the Masterworks of all Periods," has just made its appearance. It is of folio size, and each number is intended to contain eight plates, with descriptive letter-press, at the price of half-a-crown. The first number contains plates of an Agate Vase of the XVI. century, at Stuttgart; a XVI. century Mirror frame at Vienna; a Golden Vase cover, at Nuremburg; some Stone Ornaments on the High Altar of the Minster in Constance; a Press or Shrine, at Stuttgart; Hinge Plates and Lock-shield at Stuttgart; at Title-frame, at Vienna; and a portion of the Mantle of a Queen, from a painting by Louis Cranach, at Paris. The whole of the engravings are admirably executed, and cannot fail to be of immense benefit to the Art-Student and the Art-Manufacturer. We hope to again and again call attention to this work as its future numbers are issued.

London: Asher and Co.. 13. Bedford Street, Covent Garden. Folio. 1874.

London: Asher and Co., 13, Bedford Street, Covent Garden. Folio. 1874.

GOLDEN HOURS (W. Mackintosh, Paternoster Row). This, one of the best conducted, most exemplary, and most valuable of serials, has just completed its volume, and it is again our pleasing duty to call atention to its merits. During the year its literary contents have been all that could be desired, and its illustrations have been nterary contents have been all that could be desired, and its illustrations have been far superior to those in any other magazine we know of. The utmost credit is due to its able and learned Editor, the Rev. Dr. Whittemore, and to its energetic and liberal-minded publisher, Mr. Mackintosh, for the admirable and faultiess manner in which this magazine is conducted and issued. Those who wish for really good reading cannot do better than order "Golden Hours" for the past year, and continue it for the

GOLDEN GRAIN (London, Tinsley Brothers, 8, Catherine Street, Strand). This is the Christmas number of "Tinsley's Magazine," and is by Mr. Farjeon, the author of "Blade o' Grass," we had the pleasure of reviewing last year. The present story is, if possible, better and more clever in plot, and more excellently carried out than "Blade o' Grass," to which it may be said to form a clever sequel. It will be one of the most popular Christmas books of the season, and one that cannot be laid down, when once commenced, until fairly read to the end.

THE ESSENCE OF FUN, THE CREAM OF FUN. | Fun Office, 80, Floet Street.

We suppose, naturally, that our readers one and all, even though they be venerable greybeards, are at this season open to a little harmless fun, and are ready not only to amuse others, but themselves to be amused. We know no way in which they can invest a couple of shillings more advantageously than in purchasing these two companion volumes of the "Essence" and the "Cream" of Fum. Never, since Christmas books were invented, has such an immense fund of humour, literary and pictorial, been compressed into such a space, and offered at such a price, as is the case with these. Why, they would be cheap at a sovereign, for they are, in themselves, a "sovereign remedy" against depression of spirits, and selfish melancholy! The "Essence" is the "Concentrated Essence," and the "Cream" is the "Creme de la Creme" of amusement and harmless pleasantry. No table this Christmas can be perfect without these two books lie upon it.

ALLY SLOPER (Judy Office, 73, Fleet Street.) A most amusing book! Full to repletion with the drollest of all ideas and adventures, and illustrated with no less than 750 engravings by Marie Duval; it is one of the most laughable of productions. It certainly deserves to be, what it is, one of the most popular books of amusement of this or any other season. It is just the thing to take up in spare minutes whenever they occur—and at this time of year, in the midst of the distraction of Christmas bills, it comes most opportunely to take away low spirits and a feeling of discomfiture. It is a marvellously cheap shilling's worth.

SHIF AHOI! (Once-a-Week Office, 19, Tavistock Street, Covent Garden). Founded on the revelations wrenched from the jaws of murderous owners of "coffin-ships," by Mr. Plimsoll, the member for Derby, this Christmas book possesses an interest of no ordinary kind, and is likely to produce no ordinary amount of good. Its harrowing details are not one whit overdrawn, and although the plot of the story is improbable, and its technical details as faulty as its ideas of the relation existing between skipper and second mate, it is a story of surpassing interest. "Ship Ahoy!" deserves to be read by everybody on sea and on land.

SUNSHINE (W. Mackintosh, Paternoster Row). The volume for 1873 has just been brought to a close, and is in every way, equal to those which have preceded it. This excellent publication, whose monthly appearance brings "sunshine" to many a home, is one of the best of juvenile magazines, and one against which not a flager can be raised by the most carping critic.

AUBT JUDY'S MAGAZINE (
so accustomed to write of this magazine as "Edited by Mrs. Alfred Gatty," that our pen recoils from the task of noting that that honoured name—the hame of our friend Mrs. Gatty—has left it for ever. Death has removed her from amongst us, and her loss is mourned, not alone by those who knew her, but by thousands upon thousands of people—young and old—to whom her name was "familiar as a household word," and who knew her as a large-hearted, warm, and loving writer, who found her way to their inmost hearts, and there will ever remain. Happy, indeed, is it for the readers of "Aunt Judy's Magazine" that Mrs. Gatty has left behind her two such able representatives—her daughters—to carry on her good work, and to continue the labours she had so untiringly entered upon. The volume just brought to a close is as good as any that have ever preceded it, and nothing could possibly be better adapted for a Christmas or New Year's gift than it. We strongly recommend "Aunt Judy" to all our readers.

### NEW MUSIC.

MESSRS. BREWER AND Co. (23, Bishopsgate Street, Within), taking hold of the national interest evoked by the forthcoming happy and blessed alliance between H.R.H. the Duke of Edinburgh and H.I.H. the Grand Duchess Marie of Russia, have just published a splendid fantasia brilliante by Mr. J. Pridham, entitled, "The Alliance." It is one of the most brilliant, and certainly will become the most popular piece of the season. In this spendid piece Mr. Pridham has effectively and pleasingly introduced several Russian and English Airs. Notably among these are "The Echo of the Bells;" "The Bells of St. Petersburgh;" the "Russian State March;" "Rub Britannia;" the Old English Madrigal, "Since first I saw your face I resolved to honour and adore ye;" the "Sleigh Bell Dance;" the "Russian National Hymn;" the "English National Anthem;" and "Life let us cherish." It is, without experition, one of the most pleasing productions of the season. The same publishers send us Books 10 and 11 of "Evening's with the best Composers," arranged for the pianoforte by Edward Travis, which fully equal the two others of that series we have before noticed. The intermediate Books (2 to 9) we have not seen.

From Messes. Duff and Stewart (147, Oxford Street), we have a choice selection of Songs of a rare order of merit. The first of these is Gerald Massoy's, "This sorold is full of beauty," swelly set to music by Lady Baker ("Minima") in an air that runs well with the pathos of the words, and touchingly exemplifies the truth of the title by two elements of beauty—gentleness of words and harmony of music. Next we have "Absence and Return," the beautiful words of which, by Dr. J. E. Carpenter, are fitly set to music by Frans Abt; it is one of the prettiest of modern sentiments longs—the sentiment in this case being that of pure affection for absent friends. "The Child and the Skylark," the words by Miss Helen Marion Burnside, and the music by Lindsay Sloper, has the true ring of sentiment, of feeling, and of sympathy in every word; and every note is in unison with them. It is one of the prettiest and most pleasing songs of the season. The "Song of the Sea Breeze," and "A Bird sang in a Hawthorn Tree," are two of a series of seven charmingly simple songs by Beatrice Abercrombie, set to appropriate music by J. L. Hatton; they are of that exceptionably good and truly pleasing character that it does one's heart good to hear. They are, of all others, well adapted not only for the drawing room, but for the school, and the airs are in our old friend Hatton's happiest style. Shakspere's "May Song," in "Antony and Cleopatra," is one of the best we have seen by Mr. Levey, who is peculiarly happy in his rendering into proper effect the quaint words of "Immortal Will." "Tarantella di Bravura," by Charles Bradley, of Middlesborough, is one of the finest pieces of the season, and one which Sir W. Sterndale Bennett may feel justly proud of having dedicated to him; it is a brilliant composition. of having dedicated to him; it is a brilliant composition.

It is always a pleasure to us to call attention to the productions of the renowned firm of Duff and Stewart, but on the present occasion this pleasure is considerably enhanced by a more than usually admirable selection that has reached us; they are among the best of this or any other season.

From MR. WILLIAM HENRY Ross (29 and 31, Norfolk Terrace, Westbourne Grove), we have received "The Ashantee Galop, by Ji-Ji, Tum-Tum-ist to H.M. the King of Dahomey," and we have no hesitation in saying, that of all the pieces which the late events of the Ashantee War have called into existence, this is the most brilliant and the best. It will, we confidently predict, be the favourite of the season, and holding such an opinion, we cordially and strongly recommend it to our legion of musical

MR. WILLIAM MORLEY (70, Upper Street, Islington), with the usual good judgment mil. Whildlas Models (10) oppor Strees, issington, with the usual good judgment that characterises all that emanates from his house, has just published a farming ballad—"The New Moon"—the words of which are by Dr. J. S. Carpenter, and set to appropriate music by Mr. Edward Land. We cannot resist the temptation of presenting to our readers the words of this sweetly quaint ballad, for they are so novel and pretty in idea, and so pleasantly expressed, that they must be acceptable:—

'Twas in beautiful midsummer weather, Just after the making of hay, Young Kathleen and I roved together, Alone at the close of the day. I avowed that I fondly did love her, And she seemed to sing the same tune; So I ventured to ask, just to prove her, To swear by the light of the moon. "By the moon I'll be true," she said sweetly,

But soon after that I found out That Kathleen had jilted me neatly, And little for me cared about.

Oh: that moon, like the rest of the ladies, Is constantly changing, and so To swear by her light I'm afraid is Not binding on mortals bulow.

I told her I'd still be her lover, I vow'd that for her still I sighed; I showed her the moon just above her, And this is what Kathleen replied— That moon will I swear, then, no more by-

But stay! I'm absolved, I declare!

That is not the moon that I swore by,

To-night there's a New Moon my dear."

When we say that Mr. Land's music is fully equal to these admirable words we need say no more to recommend this ballad to our readers. It is the very thing for both drawing-room and concert.

MESSIS. A. HARMOND & Co. (5, Vigo Street, Regent Street), forward us a brilliant selection of new pieces. These are "Trene Liebe" and "Stelle Liebe," by our old favourite Gustave Lange, of Berlin; "The Wedding" (Hochseitsreigen) Waltzes, the "Marietta Polka," and the "Tens Metronome Waltzes," by our other great favourite Josef Gung'; the "Berlin Galop," a splendid production by Gustav Michaelis; the "Jubiles Galop,"—an admirable piece—by J. Köhler; the "Indigo Galop," by Johann Strauss; and a sweet "Serenade Tyrolienne," by Francois Beadel. As is invariably the case with all which emanates from Messirs Hammond's renowned establishment, these are among the most brilliant musical productions of the season, and ought to be in every folio in the kingdom.

MESSES, ASHDOWN & PARRY (Hanover Square), send us four charming pieces by our favourite composer, the truly gifted Sydney Smith. These are "Les Trompettes de la Guerre," a brilliant moreaus militaire for the piano, in the composer's best and most finished style; a fantasis from Verdi's Opers of La Traviata, which is rendered with exquisite taste; a "Souccair de la Madeline, of touching eloquence and pathos; and "Rose Leaves" -truly a moreaus lilegant—beautiful in conception and pathos; in the extreme in treatment. It is impossible to speak too highly of these four spirited productions; the least praise we give them is to say that they deserve to be in the folios of every artistic, whether professional or private, in the land. Messes, Ashdown and Parry fully retain the renown their house has achieved.

MR. W PARTON (5, Tottenham Court Road), forwards us a very high class and admirable song, the words of which, by the Rev. R. Duckworth, M.A., are set to music in his happiest strain by our old friend J. L. Hatton. The words are sweet, effective, and encouraging, and the music runs with them in perfect unison. It is seldom we have seen a song which gives us such true pleasure, and we very cordially and earnestly not only recommend it to all our musical friends, but give heart hanks to both writer and composer, and publisher, for its production. It is entirely to our taste, and we trust we may see it followed by others of the same class from Mr. Paxton's establishment.

## Rotes, Queries, and Gleanings.

BELL INSCRIPTION AT ST. LEONARD'S, BRIDGHORTH.

THE six bells at St. Leonard's Church, Bridgnorth, as appears by the date in Arabic numerals on five of the bells, were recast in 1681. But the legend on the sixth bell expresses the year by the following ingenious chronogram in Roman capitals of very good form.

QVARTA FVI NVNC SEXTA SONO MODVLATA TONABO.

It will be seen that the larger letters added together thus, MDCLVVVVXI, give 1681 while at the same time the history of the bell is shown.

W. P. W. PHILLIMORE.

Queen's College, Oxford.

### THE STUBBING FAMILY, OF SOMERSAL-HERBERT.

INSCRIPTION ON ALABASTER SLAB.

"HERE LYETH
THE BODGE OF MARY
THE WIPE OF RICHARD
STUBBING OF SOMER
SALE HERBERT & ONELY
DAVGHTER OF LAMES
SERIEANT OF VITOX-

STAFFORD GENT. SHE
DIED Y 10° OF MARCH
AN° DOM 1677."

The arms on the tombstone of Mary Stubbing are—a chevron sable, between three spined fishes sable. INSCRIPTION ON STONE.

"HERE
Lyeth the Body
of Richard Stubbings
the Elder late of
Summershale Gent
Who Died Augost
the 3d 1758 Aged 61."

There are no arms on this stone.

R. H. FITZHERBERT.

MONUMENTAL INSCRIPTIONS AT WALESBY, CO. NOTTINGHAM; AND IN TRUBO CHURCHYARD.

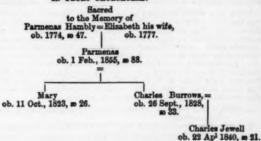
THE following inscriptions are all to be found in the small church at Walesby, in Nottinghamshire, and have not hitherto found their way into any topographical work. The inscription from Truro churchyard seems worth preservation from the peculiar way in which it is engraved, being, as here given, in the form of a tabular pedigree. This is the only case I have met with of this kind of memorial, one which, I think, would be much better than the laudatory inscriptions which we so often find. From a genealogical point of view, this is indeed a model monument!

GEORGE W. MARSHALL, F.S.A.

In the chancel, within the altar rails on the floor-

- 1. Elizabetha Richdi Jackson Vicrii Uxor Charissime Æque ac fidelissima obiit Janii 29mo 1748. Ætatis 61m
- Richardus Jackson hujus Ecclesid (sic) Vicarus obiit Maii 12<sup>mo</sup> 1760 Ætatis 74<sup>to</sup>.
   Here lieth the Body of Francis Chappel Gentleman who departed this Life, September 20<sup>th</sup> 1769, Aged 66 Years. Also Ann Woodcock sister to the above M\*. Chappell, who departed this Life in the Year 1740, Aged 42 years.

### IN TRUBO CHURCHYARD.



### DERBYSHIRE MINERS AND THE CIVIL WARS.

HARL, MS. 6833, p. 67 a.

(In Manuscript)

d

A TRUE accompt of Thomas Bushels, Esq., his disbursements for his late Majestie of blessed Memory, and of several services done by him owned and attested under the hand and seal of his said Majestie.

For raising of 1000 Derbyshire Myners for his Majestie's Life gard and conducting them to his Majestie at Shrewsbury 00500 . 00 . 0 at 10°. p pn. . ... ... . ... . ...

For Medals of Silver to encorage ye forlorn hope ... 00100 . 00 . 0 \*\*\*

To this must be added £2500 lent to the Queen when she went from Oxford ready to be besieged and being then with child of the Princess Henriette.

The Account of Thomas Bushell, Esq., for several disbursements in his late Majestie's behalf presented to the R<sup>5</sup>. Hon<sup>bls</sup>, the Lord Treserer, and the Lord Ashley, Chancellor of the Exchequer.

I. Anno 1640. For suppressing 3000 Derbyshire Miners listed for the Parliament. For Listing 4000 more, who received groats a peece, from his man, to undertake his Majestic's service, whereof 3000 being discouraged by an Order of Parliament discreted, but 1000 stout men were conducted to Shrewsbury and made of his Majestic's Life-gard under the Earl of Lindsey, as the Lord Gerard and others know for all which is brought to account but 10°, a man.

MONUMENTAL INSCRIPTIONS IN DODINGTON CHURCH, CO. SOMERSET, AND ARMS IN THE MANOR HOUSE THERE. TAKEN 27 AUGUST, 1868. BY GEORGE W. MARSHALL, LL.D., F.S.A.

In the church, on a slab of slate, in a wooden frame lying loose in the nave :-

The 15 of inne 1624 Valentine Ball was buried. Weepe not for me which here do ly Weepe for thy sinns befor thou dy My death is not to be lamented Thy sinns are still to be repented By death my body freed from strif By death my soule enioyes true life.

Upon a boss in the roof of the nave is a shield charged with three hunting horns, being the arms of Dodington.

In the chancel, upon a flat stone under the Communion Table :-

Here resteth the bodie of Katheryn the wife of George Dodington of Dodington eaquier Who was buried the 24 Daie of March 1607. Thes Katheryn was the daughter of robart Walshaw of stogursey in the countie of somerset gentlmane.

There is a chapel belonging to the manor on the south side of the chancel, which was the burial place of the Dodington family, and the monuments it contained were floored over when the church was repaired some years ago. In the exterior of its eastern wall there is a stone inserted, upon which is engraved the arms of Dodington, over the shield are the letters G. D. and below, the date 1610, on the dexter side is an I, and on the sinister a D, showing that it was erected by George Dodington and John his son. The ancient manor house of Dodington is close to the church, and has the date 1581 on the front. It was recently repaired, and an attempt at restora-tion was made by Sir P. P. F. P. Acland, Bart., the late lord of the manor, in very bad taste, several of the ancient coats of arms having been obliterated. In the the windows are the following coats in stained glass :-

- Gules, a lion rampant between nine cross-crosslets fitchée, argent. Impaling a bend (defaced).
- 2. Sable, three hunting horns, argent, for Dodington. Impaling sable, a bend, or, between six fountains, for Stourton.

3. Or, on a bend, sable, three 4. Sable, three hunting horns, argent, for Dodington.

Over the fire-place in the hall is this coat carved in stone :-

Quarterly-1. Dodington.

- 2. A chevron between three lions' heads erased, for Wyndham. 8. A trivet, for Trivet.
- 4. Three rams, for Sydenham.

Crest-A stag lodged.

Round the cornice of one of the rooms on the ground floor :-

Azurs, a saltire raguly couped or, for Anketell.
 Three rams, for Sydenham.

3. Asure, three birds, or.

4. Dodington.

5. Dodington, impaling (defaced).

### JESUITISM.

It has been so long and so frequently denied that a passage could be produced from the writings of a father belonging to the Society of Jesus, in which such a maxim as "the end consecrates the means," could be fairly deduced; that at one time, a prize is said to have been offered to any one who could discover the Jesuit author? A little book bearing the title "Flores Theologia Moralis Jesuitarum; or, Flowers of the Moral Theology of the Jesuits, collected in their own garden," has lately been published at Celle. The other day, an ingenuous reader taking for the first time this book in his hand, on accidentally opening it at page 34, cast his eyes on the words—"Cui concessus est finis, concessa etiam sunt media ad finem ordinata"—that is, "To whom the end is permitted, the means conducing to the end are also permitted." The original sentence is to be found in the Jesuit Edward Voit's "Theologia Moralis," published at Würsburg in 1769, at page 472, n. 721.

\*\*Radoe Hill.\*\*

AB AQUEDOMO.

Edge Hill.

AB AQUADOMO.

### THE FAMILY OF SYSON, SYSTON, OR SISSON.

TO THE EDITOR OF THE "RELIQUARY."

DEAR SIR,—In the "RELIQUARY" for October, 1871, a Pedigree of Syston, of Walton-on-the-Wolds, and one of Syson, of Kirkbarrow, are given. I herewith send you a note of a family of Sison, located at Sheepshed, and elsewhere, in Leicestershire, in the XVII. century, thinking it might be useful to your former correspondent. I presume the Systons, Sysons, Sisons, Sistons, or Sissons (however the name is spelt) derived their name from the village of Syston in Leicestershire. There are persons of the name of Sisson still living in the county.

I am, Sir, yours faithfully,

W. G. DIMOCE FLETCHER.

SISON, OF SHERPSHED, CO. LEICESTER.

Thomas Sison, of Sheepshed ;=..... living 17 James (1619).

Robert Siston, of Sheepshed; sold property at Sheepshed in the year 1656, to

Richard Siston, of Charley, = Sarah ...... co. Leicester.

Edward Siston, of Alderman Hall,—Elizabeth Johnson, dau. of co. Leicester, 1698; and of Wood-house Eaves, co. Leicester, 1703. | Cisly Johnson, of Desford, widow.

Edward Siston, or Sison.

### FAMILY OF KELYNGE OR KELYNGE.

TO THE EDITOR OF THE "RELIQUARY."

-The enclosed short pedigree of Lord Chief Justice Keeling's family may per haps interest some of your readers, and perhaps one of them may be able to bring it down to our time. The late Rector of Blackley, near Manchester was, I believe, a direct descendant of Chief Justice Keeling's, but I cannot myself connect him with the pedigree.

In Carisbrook Church, Isle of Wight, is the following very curious inscription to a

Captain Keeling:

HERE lieth the boddy of the Right Worthy William Keeling Esquire Groom of the Chamber to our Sovereign Kinge James General for the Hon. East India Adventurers whither he was thrice by them employed and lyinge in this isle at the age of 42 A.D. 1619, Sept. 19, hath this remembrance here fixed by his loving and sorrowfull wife Anne Keeling.

Fortic & two years in this Vessell all fraile, On the rough seas of life did Keeling saile; A Merchant Fortunate, a captive bould, A courtier gracious, yet (alas !) not old. Such Wealth, Experience, honor & high preise, Few winne in turn in manie yeares & daies; But what the world admired he derived but drosse, For dust Without Christ all gains but losse.

For him and his deare love with merrie cheer,

To the Holy land his last course he did steer;

Faith served for sailes, the sacred Word for Card,

Hope was his anchor, glory his leward.

And this with gales of grace by happy venter,

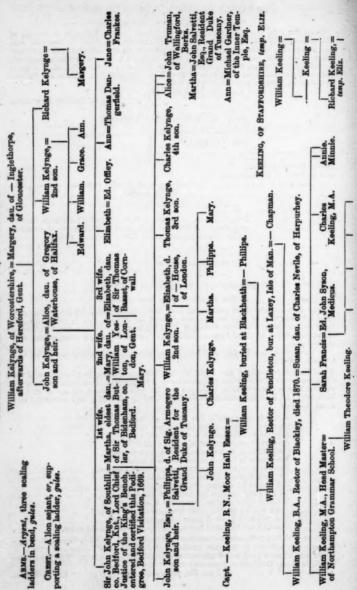
Through the straits of death, heaven's harbour he did enter.

I have a Bible, 1612, with a short Sandford pedigree in it. Any Sandfords it may concern are welcome to it. Also another with John Goddard's name and arms in it, 1749; also a short pedigree of his anut's—Rachel Bonnet's family. This Bible also (1675), is at any Goddard or Bonnet's service.

I am, Sir, yours sincerely,

ED. J. STRON.

# PEDIGREE OF THE KEELING OR KELYNGE FAMILY.



### BALLAD ON THE DUKE OF BEDFORD.

THE following ballad is perhaps of sufficient interest to be preserved in the pages of the "Reliquant." It should, however, be observed that no Duke of Bedford, as far as I can ascertain, met his death in the way described. The song may perhaps allude to the death of some nobleman other than a Duke who hore the same title. I may add, that I transcribed it from the singing of an old Nottinghamshire man, and have given it here werbatim.

Six Lords went hunting, Down by the sea side; They found a dead body Washed away by the tide.

One says to the other,
As I heard them say;
"It's the noble Duke of Bedford,
By the tide washed away."

And they took him to Portsmouth, To the place where he was known; And from there up to London, To the place where he was born.

And they took him to Windsor, Where he is laid in cold clay; Where the Royal Queen Mary Went a "murning" away.

W. P. W. PHILLINGER.

Queen's College, Oxford.

Eliz.

Theodore

Villiam

The following Newspaper Cutting seems worthy of a corner in the "Reliquent."

### "THE CHESTERFIELD CHURCH SPIRE.

"Whichever way you turn your eye, It always seems to be awry; Pray, can you tell the reason why?— The only reason known of weight, Is that the thing was never straight; Nor know the people where to go, To find the man to make it so; Since none can furnish such a plan, Since none can rurniss such a pian Except a perfect upright man: So that the spire, 'tis very plain, For ages crooked must remain; And while it stands must ever be, An emblem of deformity."

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Brookwood, Surrey.

### EARLY NOTICE OF THE VELOCIPEDE.

The following extract from Evelyn's Diary appears to contain an early allusion to the invention of the Velocipede:—

"Aug. 4, 1665. I call'd at Durdan's, where I found Dr. Wilkins, Sir Wm. Petty, and Mr. Hooke, contriving chariots, new rigging for ships, a wheele for one to run races in, and other mechanical inventions; perhaps three such persons together were not to be found elsewhere in Europe for parts and ingenuity."

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### EARTHENWARE GRAVE-STONES.

ONE of the most curious and interesting purposes to which ceramics, in the "land of pots" has been applied, is that of gravestones, three of which are here engraved, from sketches made by myself in the churchyards of Burslem and Wolstanton, in Staffordshire. In these churchyards several such mortuary memorials exist. They are formed of the common dark brown marl, or sagger clay, and the inscriptions are generally deeply incised, or cut in. In some instances, however, they are laid on in white slip, and in others the incised letters are filled in with white clay. They are fired in the usual manner. The earliest, as regards date, which I noticed on my cursory examination of the two churchyards just mentioned, is at Wolstanton, and bears the inscription "Thomas Pain 1718." This is here engraved. In the same churchyard are other



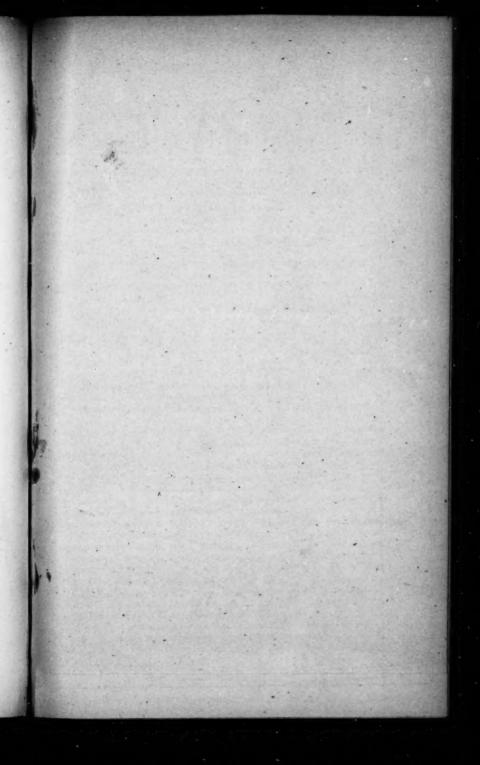
earthenware memorials of various dates, the latest of which is 1828, viz. "William Heath departed this life 14 February, 1828 aged 6 weeks." Of others I purpose giving a notice in a future number.

a notice in a future number.

The two engravings at the head of this page are from Burslem churchyard—the same ground in which some of the older of the Wedgwoods are buried, and adjoining which Thomas Wedgwood's "Churchyard Works" (now belonging to my friend Mr. E. Clarke) stood when Josiah Wedgwood was an apprentice there, and still exist. They are early (1737) and good specimens of these interesting memorials, to which I have thus briefly called attention, in the hope that other examples, from other potproducing districts may be communicated to me.

LLEWELLYNN JEWITT.

Winster Hall, Derbyshire.





Pigures of Scyths, from a Silver Vase found on the right shore of the Diseper, nº Ricapel;

NV. Century, B.C.